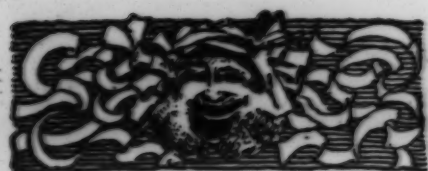
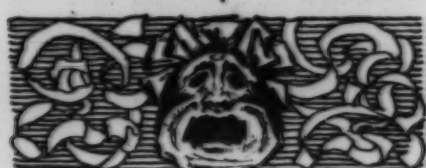


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THE NEW YORK



DRAMATIC MIRROR

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KEOLA MITCHELL.

MIRROR INTERVIEWS.



JOHN A. ELLSLER.

Not many years ago, the American theatrical realm knew no name better than that of John A. Ellsler, who as actor and as manager was for many seasons a most prominent figure in the development and progress of the drama in this country. For some time the veteran player has resided in this city in comparative retirement, and it was in his cheery apartments overlooking Central Park that a Mirror representative enjoyed, the other day, a chat with the man who has done so much to make the history of the American stage.

"To begin with," said Mr. Ellsler, "I was born at Philadelphia, on September 26, 1822, and entered the theatrical arena in a modest manner on August 30, 1846. Here is a contract with Edmund Peale, of the Quaker City, by which, on the date last mentioned, I began work, at a salary of \$6 a week, as office assistant in Peale's Museum, which was operated as a theatre. My health had not been of the best, and a friend secured for me this position with Mr. Peale because it might enable me to be much out of doors in the fresh air. The museum, which was in the Masonic Hall building in Chestnut street, afterward was converted by Colonel Singler into the Temple Theatre, which ultimately was burned. By degrees, perhaps under the spell of destiny, I drifted from the front of the house to the stage, becoming at length the assistant property man, whose duties involved the carrying of chairs, the laying of carpets and the like. Before long, small speaking parts with a very few lines came my way, and I was installed as a member of the stock company, which included, among others, Joseph Jefferson, Mr. and Mrs. Charles Burke, Mrs. Gannon, and Mrs. John Hoey. Remaining a season as a player at Peale's, I then joined W. E. Burton's company at the Arch Street Theatre, where I stayed for several years, commencing to play heavy roles and first old men. In those days one had to hold one's self in readiness to play almost any sort of part, unless one happened to be the principal member of a company, which exalted position carried with it the honor of a recognized line of work. Burton found me useful for anything but heroes or young lovers, one trial in the part of a walking lover having sufficed to establish the conviction that such was not my line.

"At this house, where really I was taught the business, I played for three seasons, coming thence to the Chatham Theatre, in New York, where my wife played leading roles, especially juvenile leads, and I essayed first old men and character parts. Joseph Jefferson was then at the Chatham, and his half-brother, Charles Burke, was stage manager. My wife and I left this theatre, after Captain Purdy assumed the management, and went to Charleston, S. C., with Mr. and Mrs. Jefferson, who were again engaged for the same company. We were managed by one Adams, with whom we disagreed about an opera troupe which he proposed to play for two weeks, while we should be laid off without pay. This arrangement, occurring only a few weeks after the beginning of our engagement, proved highly unsatisfactory, and canceling our contract Mr. Jefferson, William Dearing, and I took the company and made our first start in the managerial field. Mr. Jefferson painted the scenery, the men built the scenes, and the women devised the dresses. Opening auspiciously at Savannah, we played at Macon, Augusta, Charleston (Adams having closed), and Wilmington, filling the season with profit. The next year Mr. Jefferson and I took a company over the same circuit, making Savannah and Charleston our central points, and playing in support of such stars as then were popular. After eight or nine months Mr. Jefferson wearied of touring and joined Laura Keane's New York company, our route was abandoned, and I wandered in another direction, becoming connected with a stock company at Baltimore. This concern failed after a few struggling months, and the players were thrown out of work.

"At their solicitation, I undertook to manage them over the Southern circuit familiar to Mr. Jefferson and myself. Nearly all the members of that organization are now dead, but one who is still with us was our soubrette, Maggie Mitchell. Charles Burke was to join us at a certain point, and we started off in high spirits for the first stand, Cumberland, Md. At this place, however, sickness overcame us, many members—including Miss Mitchell and my wife—falling ill of typhoid fever, suffering for twelve or thirteen weeks. Not anticipating the long duration of the illness, I kept and paid the entire company, and, when they had convalesced, moved all to Utica, N. Y., where I became associated in the management of the Utica Museum. For two seasons we played there, with occasional visits to Rochester, Syracuse, Watertown, Oswego, and other nearby cities. Finding this circuit unprofitable, I ventured in 1855 to Cleveland, O., taking the house then known as Foster's Varieties, which afterward was christened the Academy of Music, which I managed until 1856, playing all the prominent stars then traveling with my regular stock company. Still acting myself, I was manager, press agent, stage-manager, and everything else, in all of which capacities I had the ever helpful assistance of my wife. The seasons were divided between Cleveland and Columbus—for the session of the Legislature in midwinter—and lasted from September until July, when we went for the summer to the small towns, Akron, Canton, Mansfield, and New Philadelphia, until a few weeks before reopening, when a fortnight's rest was taken from sheer necessity. From that company grew James Lewis, Mrs. G. H. Gilbert, R. E. Graham, W. E. Owen, Joseph Whiting, Joseph

Baworth, and Clara Morris (who commenced with me in the ballet before she was sixteen years of age), and others who have risen since to the top of the ladder.

"In 1859 I took charge of Wood's Theatre, Cincinnati, O., which had been under the management of George Wood, where I continued until the war began, when I closed out my interest and returned to the Cleveland Academy of Music. In 1871 I obtained control of the new Opera House at Pittsburgh. By this time combinations had begun to travel, and I made one stock company play at both houses, switching back and forth so as to admit combinations at either city. At Pittsburgh I added to my cares the Lyceum and Library Hall, but surrendered the latter as soon as my lease expired. Continuing in control of the Cleveland Academy of Music, the Pittsburgh Opera House and Lyceum until 1873, I then commenced the building of the Euclid Avenue Opera House at Cleveland, putting into this structure all the money accumulated in my many years of work and losing every dollar of it. The Pittsburgh houses remained under the direction of my wife and myself until 1886, when we retired to New York, where we have resided ever since. We have been married now nearly fifty years, and, besides our managerial labors, played at intervals several star engagements. Through hard, unremitting toil we garnered the hopes and the money which were sunk in the Euclid Avenue venture. This house, the handsomest and most complete of its day, was put up during the great financial panic; promised aid was withheld, and we lost \$200,000 in the theatre which it had seemed reasonable to suppose should make as much more for us. Mrs. Ellsler comes of a theatrical family, but I am the only one of five brothers who has espoused the stage. All of our four children have acted, but Effie is the only one who has not announced her retirement, and she is not playing.

"Do I think the stage has progressed of late years? Well, I should be sorry to have to believe that the regnant vaudeville craze is not a disease that must find its own remedy. Many an actor now appearing at the variety houses would have boxed one's ears if one had dared, ten years ago, to prophesy such an outcome. The stage of the present excels in a field utterly different to that of a few years gone. Comparisons are not possible, since the great representatives of the past have, I believe, no legitimate successors. The society drama and the vaudeville of to-day stand unrivaled because in former years they were practically unknown. I can remember when what were known as 'pantoloon actors' were scarce because the society drama which required their services was seldom presented. Melodrama, or the romantic play, as it has been newly christened, has returned to point the way, I hope, for a revival of the legitimate drama. Under the Red Robe is of the old-fashioned class, part and parcel with the old melodramas. How refreshing it is to see the actors again in tight, sword, belts, and helmets! How rejuvenating to lose sight of the modern dress! Taste may return to the legitimate, especially if a man or a woman appears competent to show the way. If a young Booth or Cushman could step forth with the genius and the magnetism to startle the public, the revolution would be precipitated. The field is open, awaiting whichever champion may enter the lists. It is not fair to presume that the legitimate drama is dead and gone. Public taste is ever changeable, ready to accept at one moment that which has been rejected at another."

LEOLA MITCHELL.

Leola Mitchell, better known as "The Living Doll," whose picture appears on the front page, is a very successful engagement at the Knickerbocker Theatre. Her hit there has been so pronounced that she has been secured for a return engagement in the Fall.

Miss Mitchell, who in the profession has been a phenomenon, made her first appearance as Colonel Elphinstone on June 13, 1896, just one year ago, and ever since that time she has been a feature in all the big music halls and vaudeville theatres in this country. Not content with becoming so popular in her own land, she has appeared in London and Johannesburg, South Africa, with equal success. She has a contract to open for an extended engagement in London at the Palace, the largest and finest music hall in London.

At the close of her present engagement she will tour the Keith circuit, and will then go West to all other engagements, reaching San Francisco in time to open at the Orpheum on August 31. She will return to New York about November 1.

Miss Mitchell's success has been won on her merits. She is conceded to be the best singing soubrette on the American stage. She is petite and pretty, and people stare in amazement as she shows the power and sweetness of her voice in the "Miserere," from Il Trovatore. She is very versatile and can sing a coon ditty or a march song as well as a selection from grand opera. She is a particular favorite with ladies and children, and has a "cute" baby specialty, which captivates them completely.

There is a bright future in store for "The Living Doll." She has begun well, and when she secures a play in which her peculiar talents can be shown to advantage she ought to attain as much popularity and wealth as any soubrette who has ever starred in this country.

OTIS SKINNER'S NEW PRODUCTIONS.

Otis Skinner closed a remarkably successful season of forty weeks at the Creighton Theatre, Omaha, on May 31. During the season Mr. Skinner visited nearly every city of prominence in the country and everywhere met with cordial reception from press and public. His tour of the Pacific Coast was much more successful than was anticipated. Mr. Skinner will open his coming season at the Grand Opera House, Chicago, early in September. He will produce a new romantic play from the pen of an English man of letters, the action taking place at the beginning of the present century in France, and will also make an elaborate revival of one of the old English comedies. Hamlet and Romeo and Juliet will be kept in the repertoire. This has been the most successful season that Mr. Skinner has had since he entered the stellar arena.

THE AMERICAN ACADEMY ALUMNI.

The Society of the Alumni of the American Academy of the Dramatic Arts held its annual reunion at Carnegie Lyceum, on Tuesday afternoon last.

The officers elected for the coming year are: Alfred Young, president; Mrs. Alice Fischer-Harcourt, first vice-president; Maude Banks, second vice-president; Anna Warren Story, secretary and treasurer.

Resolutions of condolence with the family of the late Percy West were presented and passed, and a copy ordered to be sent to Mrs. West. Other business of importance in promoting the interests of the Alumni was transacted.

BOOK REVIEW.

"POSITION AND ACTION IN SINGING. A STUDY OF THE THREE CONDITIONS OF TONE." by Edmund J. Myer. New York: Edgar S. Werner, 108 East 11th Street.

This unique little book is divided into two parts under the classifications "Fundamentals" and "Devices." The first part is devoted to a careful study of the foundation principles of singing, and the second to a practical rehearsal of the means used to develop and to apply these principles in the use of the voice. Hints of no small value are given for the free, flexible, automatic movements that should render singing easy and effective, as opposed to the conscious, voluntary effort usually to be detected in the work or the method of vocalists. The old Italians, Mr. Myer says, made singers because they taught the art of singing pure and simple, but later, when voice-science became more familiar, many instructors formulated vocal systems of their own, seeking by conscious, direct, local effort to form, adjust, and control the parts, instead of countenancing the natural, flexible, automatic way about it.

Extremes in this matter of so-called systems of voice-culture have prompted Mr. Myer's work, and he discusses tersely, yet forcefully, the conditions which allow the voice to sing instead of compelling it to sing. These conditions are the result of a balance of the two forces—motor-power and control. With the two forces thus balanced the breathing becomes automatic and all restraint is removed. By this means, says Mr. Myer, a singer may realize what are known as "the singer's sensations," may be conscious of "a third power" in emotional energy vitalized.

It has been the author's purpose to teach how to free the voice from all restraint and to develop the self-expression which makes the true motor-power in singing. He has succeeded admirably in this effort, and has contrived to produce a book that must not only prove of real value to any singer who may read it, but should be interesting reading for any one who cares for the correct use of the voice in speaking or reading, as well as in singing.

INTERESTING RELICS OF THE THEATRE.

The collection of Douglas Taylor, of this city, contains many interesting relics of the theatre. Among them are an autograph engraving of Edwin Forrest, along with a programme of Forrest's first benefit performance at the Astor Place Opera House, in this city, February 8, 1849, and a dirk used by the great actor in his impersonation of Macbeth; a programme and a ticket, both scorched but easily read, rescued from the ashes of the Brooklyn Theatre after the terrible fire of December 5, 1876; programmes of the first appearances of Clara Fisher Maeder, Lester Wallace, John T. Raymond (at a benefit organized by Mr. Taylor), Adeline Patti, Mrs. Forrest (Catherine N. Sinclair), Sheridan Knowles, Fanny Kemble, and many more; a bill of the memorable performance of Julius Caesar by the three Booths in this city in 1864; and a bill of the last appearance of John Philip Kemble. There is, too, a programme of the old John Street Theatre, New York, dated March 9, 1793; and Eliza Dexter's copy of the historical painting showing the interior of the old Park Theatre in this city during a performance by Charles Mathews and Miss Johnson in 1822. Prominent persons in that old-time audience are marked, and the excellent likenesses prove that Dr. John Watte, Mordecai Noah, Alexander Hovack, Hugh Maxwell, Mrs. De Witt Clinton, Mrs. Daniel Webster, Dr. Samuel L. Mitchell, Governor and Mrs. Cadwallader Colden, Henry Brevoort, James W. Gerard, Manager Stephen Price, and other historical New Yorkers were among the theatregoers of that other day.

AN ILLINOIS THEATRE BURNED.

The Derthick Opera House, Belvidere, Ill., was burned on May 23, being completely destroyed. Fred Raymond had just organized a stock company to play twice a week during the summer. The company had given one performance, and lost all their belongings. The scenery and properties of The Missouri Girl were stored in the scene-room and were lost. The following members of the company lost their entire wardrobe: Sadie Raymond, Maxie Ritchie, Mr. and Mrs. Harry S. Kingsley, Frank Cotton, C. J. Commerford, Royce Alton, and Walter McDowell. W. H. Derthick will rebuild the theatre. Fred Raymond has scenic artists at work on The Missouri Girl scenery and will be ready to open in August.

WALTER DAMROSCH'S OPERA PLANS.

Walter Damrosch has arranged to give five weeks of grand opera at the Metropolitan Opera House, commencing January 17. The company will include William Bissaph, Campanari, Bonduresque, Staudigl, Nicolaus Rothmann, Ernst Kraus, Emil Fischer, Stehmann, Nellie Melba, Fraulein Heidler, Frau Staudigl, Mlle. Toronto, Madame Gadski, Camille Seydard, Mlle. Mattfeld, and, perhaps, Lilli Lehmann. Several new operas will be presented, among them Habsheeh, by Von Caelius, and Ulysses' Home Coming, by Bungert.

COLLIER ENTERTAINS A LA MEXICO.

Willie Collier gave a most delightful dinner party at his pretty flat on May 25 in honor of Mrs. Collier's (Louise Allen) birthday. "The Man from Mexico" had provided many Mexican delicacies. Hot tamales were plentiful, as was also a delicious curry soup, besides many dainties too numerous to mention. Mrs. Collier's health was drunk in pure Mexican wine, but the Stars and Stripes waved over the table, while the merry party finished their dinner by eating a fine ripe American watermelon.

AN IMPORTANT COMEDY VENTURE.

Samuel Kingston has completed arrangements for the production at Wallack's Theatre on September 13 of Madeleine Lucette Ryley's new comedy, A Coat of Many Colors, which title probably will be changed. Herbert Kelcey and Emie Shannon, who were to have starred next season, and W. J. Le Moyne have been engaged already for the principal parts.

FLORENCE BINDLEY ABROAD.

Charles F. Dittmar has closed a contract for a London production of The Pay Train and The Captain's Mate next September. Florence Bindley will sail early in August to stage the plays and to make her London vaudeville debut at the same time.

"The Mirror Date Book" for the seasons of 1897-98 and 98-99 will be ready July 10. It will contain ticket and percentage tables; population of the principal towns; postage rates and an improved ruling. It will be bound in leather, gold stamped. The standard date book. Price 25 cents. Orders received now. Address Date Book Dep't., THE DRAMATIC MIRROR.

PROFESSIONAL DOINGS.

Dudley McAdow is in Philadelphia arranging for Keller's next tour.

Adele Ausder-Ohe returned last week to Europe.

Edward E. Rice and William A. Brady arrived in the city last week after business trips to Boston.

Charles Moore, E. S. Willard's business manager, will probably remain all Summer in America.

Milo Kirkpatrick has joined the Agnes Carlton Phillips company, which is playing a successful Summer season at La Belle Park, Paducah, Ky.

Leo Goldmark has applied to the Supreme Court for permanent injunction restraining Philip Amberg from presenting Die Fledermans at Terrace Garden.

Adolf Philipp has prepared for the Germania Theatre a travesty upon the Chimay-Rigo sensation.

Louis Walwin will stage The Pay Train next season. Charles Halford will manage the enterprise.

W. W. Freeman, who has been managing the business of the Lumiere Cinematographe for the past six months, sailed for Europe Saturday in search of novelties for the coming season.

Harry Knight, with Cook's Players, has been receiving high praise from the press wherever the company has appeared.

A last request of the late Percy West was that, after the cremation of his body, the ashes should be thrown into the river, a wish with which his widow has complied.

Dorothy Usher will be tried in the title-part of The Girl from Paris at to-morrow's (Wednesday) matinee. Nick Long is rehearsing the part of the Frenchman for one of next season's companies.

L. J. Rodriguez has secured from Richard Mansfield the English rights to A Social Highwayman.

Ed Rice, for several years J. M. Hill's treasurer at the Standard Theatre, will occupy the same position under A. H. Woodhull when the house, rechristened Manhattan, is reopened.

Maggie Holloway Fisher replaced May Robson in Never Again last Thursday evening.

Georgia Cayvan will revive Mary Pennington, Spinster, at occasional performances next season.

Robert V. Ferguson, who scored a hit as the Cockney in The Cherry Pickers, is resting in the city.

Richard Mansfield has selected John E. Warner to manage his next tour.

The fourteenth annual convention of the American National Association of Masters of Dancing will begin to-day (Tuesday) in this city, at L. E. Dare's Academy, 1788 Broadway, continuing until Saturday. On Friday evening a reception will be given at Adelphi Hall.

Florrie West desires to deny the report that she has been engaged for next season by either Mr. Waite or Mr. Hilton.

Ida Waterman seems to have made a decidedly favorable impression by her performance in Secret Service in London of the same part in which she appeared in the New York production. Clement Scott wrote of her in the Daily Telegraph: "What a charming actress is Miss Waterman, who played the gentle mother with such tenderness, grace, and soul charm! Not a trace of the theatre lingered about this delightful performance. Miss Waterman reminded us of the best acting in the now, alas! forgotten days of Madame Farguery, who brought to 'mere melodrama,' as it is now contemptuously called, all the graces and refinement of high comedy."

A Gordon Robinow, who has just closed a successful season with William L. Roberts and Olive Martin as their stage-manager for Faust, sailed last week on the *Majestic* to spend a couple of months at his old home in Scotland, and to make arrangements for a season in London and the Provinces for his stars. He will be followed by Daniel E. Lester, the manager, in a few weeks. Mr. Robinow has signed to go out again with the same company next season. They begin rehearsals July 28 for both Faust and a new version of Don Cesar de Bazan.

William Morris has had appointed a receiver of his property, through Counsellor Strassman, in behalf of Georgius Dudge, who obtained a judgment for salary. Mr. Morris' scenery for Michael Strogoff, valued at \$800, has been attached.

The Gibson-O'Meara company opened to a crowded house at Boonville, Mo., on May 25. Nancy Gibson is a native Missourian and a cousin of Governor Lon V. Stephens, Missouri's present executive. Joseph O'Meara and Miss Gibson have just closed their third successful season with Rhea. The company, which will play six weeks of Missouri, includes, beside the stars, Martha Gibson, Jeannette Lincoln, Louise Waltz, W. V. Pennington, John Drury, E. M. Parker, William McCarthy, W. T. Wintermute, M. C. Bowers, stage-manager; D. Walker Wear, Jr., treasurer; W. A. Schneider, advance agent.

Obee and Wilson, managing Marie Wellesley's Players, report a good week's business in Chicago, and state that the company will remain out all Summer, having just passed its 165th consecutive week.

Julius P. Witmark has signed his contract for next season with Rich and Harris to play the part of Dick Ranger in The Good Mr. Best, which he originated and has played for the last five or six weeks with great success. The song, "Sadie, My Lady," written for him by Ford and Bratton, is now being whistled all over Boston.

Carrie Roma opened at the Garden Theatre, Cleveland, on May 3, as Laura in The Beggar Student, and the *Leader* said: "Carrie Roma is a prima donna soprano of great intrinsic worth. Her tones are strong and musical, and cultivated to a pitch that raised the most unbounded enthusiasm."

Marie de Campi, who has been playing leading parts with Robert Hilliard and Gustav Frohman's road company, has abandoned the legitimate for the burlesque field, and is now appearing in Little Miss Chicago in Gay Paris at Clifford's Chicago Gayety Theatre as Prince of Mars, a part which she originated.

Says the *Adelaide Quiz and Lantern*: "Nat C. Goodwin is an accomplished—well, he knows how to step around the truth without treading upon it. His experiences in Australia, as related to an American interviewer, are gaudy fairy tales. The yarn of twenty deadheads being roped into the Adelaide Theatre Royal to see Goodwin and then requesting to be paid for their time, stamps Nat as being an inventive genius of the highest order. The statement that Australians hate Americans is balderdash. We invariably take our Yankee cousins to our bosoms and let them ease us of our last shilling."

ACTOR AND REPERTOIRE MANAGER.



CORSE PAYTON.

Corse Payton is not only one of the most successful managers of repertoire in this broad land, but he is a light comedian of originality, discernment, and versatility. He is a pleasing singer, an excellent dancer, and brings to his work as a comedian an admirable appreciation of humor. But he has never for an instant relaxed his grip upon the managerial interests of his enterprises, and every feature and factor of the whole fabric finds its inspiration in the spell of his unlimited energy and unceasing care. Mr. Payton chatted the other day with a Mirror man:

"It isn't so many years ago," said he, "that I came to New York seeking an engagement. I called upon one of the leading theatrical agents and made known my desire. He looked me over dubiously and inquired whence I came. 'From Centerville, Iowa,' said I. 'Well, you'd better go right back,' he returned, 'there's no room for you in New York!' I went back to the town where I had been born December 18, 1867, and where I had played Luke Bloomfield in an amateur performance of Dora, and there, when twenty-two years of age, I calmly organized a company of my own. Few if any of the players were possessed of more experience than I, but we set out boldly with myself as star and manager. Success, however, greeted us at every turn, and for several years we were most prosperous in the West. Then I dreamt of new worlds waiting to be conquered, and signed for the leading comedy role in Larking, a farce-comedy, destined for a one-night stand tour of the Southern States. Six months of this sufficed for me, and I returned to Iowa to organize a new company, which has met ever since with unremitting good fortune.

"Until 1895 we played only week stands in the West, but in that year came East with such great success that it has been our stamping ground each season since. My company, headed by Etta Reed, a beautiful, clever, and popular leading lady, has won for itself everywhere individual praise and recognition, and the complete productions which I carry have scored heavily with managers as well as with audiences. Next season my facilities will be increased by the employment of a second and entirely distinct company, now being organized by David J. Ramage, to be known as Payton's Big Comedy company. This new company will tour the Eastern States, wherein also my own company will continue as usual. Last January I established a scenic studio of my own at Brockton, Mass., where E. H. MacAndrews and John R. Douds are preparing new special mountings for both organizations, including new effects worthy to equal the elaborate electrical palace, with real chandeliers and brass railings, which, I believe, is already a justly famous feature of the Corse Payton Comedy company's productions. My own company will remain the same as last season."

THE FAIRMOUNT AMUSEMENT COMPANY.

The company engaged by the Fairmount Amusement company for Fairmount Park, Kansas City, is now complete, the management having engaged, through Stewart Allen, Merri Osborne, who will be specially featured during the Summer. The company also includes John Daly Murphy, E. N. Thomas, Stewart Allen, Agnes Knight, Ethel Knight, Mollison, and will open on June 14. The company will leave New York June 6. Mr. Allen, who returned to New York Sunday, will leave for Kansas City on June 2.

THE OPENING OF THE MANHATTAN.

According to present arrangements the Manhattan Theatre, late the Standard, will be opened under A. H. Woodhull's management on September 4, with the first metropolitan performance of George H. Broadhurst's new comedy, What Happened to Jones. The author will produce the play with J. J. Rosenthal as his representative, and George C. Boniface, Jr., will be seen in the principal role, which was intended originally for Thomas Q. Seabrooke.

A HEROIC AMATEUR.

Mabel Baker, a Topeka amateur, proved herself a heroine during a recent performance at the Crawford Opera House. While posing in a tableau, Miss Baker's dress ignited from a pan of colored fire, but the young woman, realizing the danger of a panic in the house, pluckily retained her pose until the curtain fell, when the flames, which had destroyed her skirt, were extinguished without injury to the young heroine, whose coolness perhaps saved many lives.

THE SCENIC PAINTERS.

H. L. Reid has contracted with Manager A. H. Woodhull to paint an elaborate figure subject act curtain for the Manhattan Theatre.

George W. Dayton is engaged upon a model for W. J. Wise and company's open-air production, Hercules.

Frank Platner is painting three scenes for William De Verna's Nature at the Academy of Music.

A new scenic wrinkle to be introduced in continuous variety houses will be painted by Joseph Physic at the Garrick Theatre. It is an ingeniously constructed cyclorama which will make six complete changes of scene in view of the audience.

ANONYMOUSNESS AND OTHER MATTERS.

When Jack and the Beanstalk was presented at the Casino I took occasion to rebuke the programme which denied all individuality to the uncommonly comely "eight pretty maids" and printed their last names only. Since then I have been annoyed persistently at the vaudeville houses by still more flagrant suppressions of credit. It is bad enough to go to the play and read the name of the "producing" manager in great big letters on the house bill, while one hunts with a lantern or a microscope for the name of the author, but it is worse still to hear a grave and reverend serio-comic giving vent to the inevitable coon song, her voice several miles from the key and her agonies of utterance illy disguised, while a small, clean looking boy in the gallery takes up the refrain, sings it on the note, with apparent ease and enjoyment, and then to find the lady's name alone on the bill. The boy, far and away the magnet of the combination, gets no credit, and, presumably, almost no money. Then there is Stanley Whiting, clever enough himself, who is assisted by an admirably clever darkey, who remains anonymous; and Ben Harney, who rings in a young negro, whose capital dancing goes a long way toward making the act, but whose name may never be known; and the Lane Sisters, who dance very nicely, but whose act introduces a young man in burnt cork with facile legs that help the turn immensely, although no one seems to know whom he may be; and there are many more. Why not give them credit, or leave them out, or something? Think of the exalted modesty of these persons who are content to remain anonymous, while realizing that their identity is utterly unknown. Perhaps they find comfortable satisfaction in the consciousness that whatever plaudits come their way are earned by sheer merit, unbiased by the glamour of fame; and if this be the actual condition of things, I recommend the example as one of the most remarkable of all history.

Just above, I was compelled to make mention of a "coon" song, and the incident has suggested to me that it is almost time for a halt to be called in the "coon" song business. The other night I went to a music hall and heard no less than a dozen "rag time" efforts in that single bill—one of them coming forth twice. The only turn that offended me was that of a couple of acrobats who considerably refrained from lifting their voices in song. Even the best song of the lot lost its charm when warbled twice, and another ditty which might have been tolerated in moderation became a bore when repeated six or seven times by a negro team of whose musical catalogue it seemed to be the alpha and the omega. If the managers would strive to discover some nice way to choke off about nine-tenths of the "coon" songs now epidemic they would conserve their own interests, the public weal, and the glory of the songs themselves.

Speaking of epidemics, there appears upon the dramatic horizon a threatening cloud of dreadful play titles. The Wring Mr. Wright has been followed by The Good Mr. Best, and, I suppose, we must be prepared to be tortured by some such atrocities as The Poor Mr. Rich, The Slow Mr. Swift, The Black Mr. White, The Large Mr. Small, and so forth. Anyone could invent titles like these until the sun grows cold.

Through the courtesy of a friend I am possessed of a programme of "The Vivian De Monto company, traveling in their own special cars, Chant-moo-gra, Moretta, and Siegfried." The programme, printed felicitously in red, red ink, starts off with this "notice":

Please do not permit your children to run around the Tent during the performance. If they want to cry, take them out, not only the performers, but the audience, will bless you. The aisles are made to pass through; don't imagine you are the only one in the Tent and fill them up with your chairs. We will do all within our power to make the audience comfortable, but at all times shall expect a reciprocation. Positively no smoking. Ladies annoyed with rough characters will kindly report the matter to the door tender at once.

The attention of metropolitan managers is respectfully invited to this eloquent appeal, which might be found to fill a long felt want if copied hereabouts. The first injunction, for instance, might apply to houses like the Garrick, at which, during the run of Secret Service, children were permitted to play tag at the rear of the balcony during matinees, the fathers being too young to maintain order. And think how interesting it might be for the doorman if all "ladies annoyed with rough characters" should "kindly report the matter to him at once." The Empire Theatre house bill has a line almost as good as the notice above. It reads:

A feature of the gentlemen's smoking room is the—All Tobacco Cigarette, which will be found an agreeable short smoke during intermission. No charge to patrons.

Imagine the mad rush of the Empire's patrons for that cigarette! The first man to come presumably captures the smoke and the others watch his enjoyment of the single tobacco roll. The last time that I dropped in at the Empire, I took warning from the bill and sprinted for the smoking room to get the cigarette, but when I got there the tin box was bare and I conjectured that an usher must have sneaked down during the act to make way with the solitary smoke. There are lots of little things to learn about theatres.

Another curio recently arrived is a unique advertisement in the programme of the Fisher Opera House, at San Diego, which may afford a useful hint for a few of our Eastern restaurant men. The card is headed "Cast of Characters at the San Diego Lunch Parlor, the best short order restaurant on the Coast. Meals 15 cents and upward. Music from 12 to 1 and 5 to 7 P.M.; open 6 A.M.; curtain 7.30 P.M. And here is the cast:

First High Waitress	Maud Starr
First Left Waitress	Hazel Dell
First Right Waitress	Daisy Adams
Second Right Waitress	Annie Balvin
Lady of the Pantry	Grace Brown
Chief of the Culinary Department	Mrs. Foster
Sub-Chief and Carver	W. A. Foster
Wielder of the Dish Rag	Jennie Becht
Polisher of Chinaware	Nellie Kirk
Pianist	Mel-bent
Cashier	Mrs. Walters
Boss	A. E. Walters
Guests	The best people on earth—Citizens of San Diego

Hazel Dell seems eligible for "Biff" Hall's soubrette heraldry, and the rest of the admirable aggregation may offer suggestions to some of those revered authors of farce-comedy who contrive casts before they ever dream of plots, lines, or situations. Mr. Walters might do well to take his combination on tour, playing week-stands at restaurants in leading cities on guarantee, or seventy-five and twenty-five. Here in New York I should like to bet that, with the advertising they must surely get, Maud, Hazel,

Daisy, Annie, Grace, Jennie, and Nellie, not to mention Mr. and Mrs. Foster or Mr. and Mrs. Walters, or Melicent's piano business, would crowd one of our restaurants for a month running, regardless of the line of food supplied. The time may come when we'll have restaurant companies touring about the country, playing the syndicate eating houses, carrying their own tables, ranges, and crockery, with special printing and uniformed orchestras. Some day we may hear of the whilom legitimate actors going into the restaurants with no more surprise than we learn now of their descent into vaudeville. You never can tell. THE CALLBOY.

SHOP TALK.

"Dear me! how much we have to answer for!" said the tragedian, as he carefully folded the evening paper. "Another discontented pater, a gentleman named Hillyard, has just blown out his unoffending brains over in Brooklyn. From his own account of himself, outlined in his ante-mortem statement, in the shape of a disjointed letter to his brother, it would appear that there was no particular reason for the act. Still, probably few would have found fault had he simply taken his own life. But that he should deliberately assassinate his own son, a beautiful boy of thirteen, who was sleeping sweetly in his little bed beside him, appears a crime too dastardly for belief. This man was not poor. He lived in comparative luxury, in his own house, and had a good income from other real estate. But according to his own statement his life had been a failure, and at fifty-five he had snuffed it out. And what reason, think you, that he gave for murdering his own innocent boy? Primarily, that his boy would one day learn that his father had been an actor, and the humiliation and disgrace would blight his life. An actor, forsooth! From the murderer's memoranda it would appear that he came of good family, and received a liberal education. Reaching manhood, he failed repeatedly in business ventures. When he determined to be an actor, social influence secured him an engagement for minor parts in a New York stock company about twenty-five years ago. It was quickly discovered that he had no talent for the stage, and another was added to his list of failures.

"Then he studied law. He married the daughter of a well-to-do merchant and hung out his shingle in Brooklyn. The clients did not come, but he lived in luxury upon his wife's income for many years. The wife passed away, leaving a son and numerous parcels of valuable real estate. The husband lived in comfort, engaging in various enterprises, all of which were failures, he meantime becoming morose and a recluse, and, finally, after butchering his sleeping son, ended his own worthless life, leaving the foregoing excuse for the most revolting of crimes.

"This, gentlemen, is no fiction, but history—history made only last week, in Green Street, Brooklyn. And we live in the nineteenth century."

"It appears to me," said the tall man, "that what that man needed most was a phrenological chart. I am a firm believer in the science. I've heard my father relate his experiences and how he finally came to strike his gait. He said his mother was bound to make a preacher of him, and his father wanted him to be a lawyer. Before they got done quarreling about it he ran away with Dan Rice's circus. He drove tent stakes, rode in the grand entrance, and fed the elephant for a season. Then he joined a minstrel company, then a dramatic company. He was a rank frost at everything he touched. Finally they christened him a Jonah and drove him out of the show business. Then he sneaked back home and went to school a couple of years. Then he got religion or dyspepsia, or something, and began preaching on probation for a year. But the first show that came along he got the fever and joined them and went to acting 'preacher-actor.' They soon went to pieces, and he went to preaching as the 'reformed actor.' He fetched up at home at the end of a year, ragged and hungry. Then his father got him to reading law with a big firm. One day Fowler, the phrenologist, came to town. Pop always said he knew it was fate that urged him to have his head examined. The moment Fowler touched Pop's head he became interested. He asked him what he had been doing all his life. Pop outlined his career of failures. Fowler talked to him an hour and sold him a chart. Told him that his gifts were entirely mechanical. To waste no more time on law, theology, or the stage, but to go to work. Pop took the advice, and inside of two years he was rated as the best blacksmith in four counties."

"I met Fowler once," said the fat comedian. "It was while I was working in the grocery store in Detroit, and studying Romeo and Claude Melnotte with a view to elevating the stage. Fowler was holding forth for a week at the old Music Hall, and giving private 'feelings' at the Russell House for \$2. I dropped in for a fee. Not because I had any doubts about the walk I was to adorn in life—destiny had arranged that all right. The man was there waiting for the hour. But I just wanted to see the old man's eyes open and study that look of pleased interest that would illumine his features when his fingers wandered over my dome. I entered the inner room with an air of studied nonchalance. I posed gracefully for a moment on the back of a chair and shoved my fingers carelessly through my long hair. Finally the old man looked at me over the top of his spectacles and nodded for me to take a seat near him. I did so, placing my \$2 on the table. He put the \$2 in his vest pocket and continued writing for about fifteen minutes, filling out somebody's diagram; then he rang a bell, handed the paper to a menial, and turned on me. I tried to 'set' him with my eagle eye, but he didn't 'set' worth a cent. He looked at me a minute, then scratched his chin, and looked again. Then he sent his long, bony fingers around my top. I watched his face for the effect. He ran up against a bump on the back of my head just below the crown, and stopped dead, giving me a peculiar look over the top of his spectacles. (I looked in the dictionary when I got home, and found that bump marked No. 19). Then his left digit dropped down behind my right ear and ran up against No. 6, and he stopped again and gave me one of those peculiar looks. He wandered over the rest of my scound in a dreamy, listless sort of way, looking out of a window at a dog fight most of the time. "Then he got up and went over to the washstand and took a towel and wiped the hair grease off his hands. Then he came back, stood directly in front of me for fully thirty seconds, and looked at me with an expression I shall never forget. Then he shoved his thumb and finger into his right hand vest pocket, and handed me back my \$2." MILTON NOBLE.

Temple is "on the map." Best show town of 10,000 in Texas. Good time open. Investigate, write, wire."

Faurel's, Lima, O. New man'ght, May 1. Address H. G. Hyde. Improvements throughout."

IN SUMMER PLACES.

Edward L. Bloom has a Summer home at Somerville, N. J.

Gus Hill and John Hogarty are at St. James, Long Island.

W. D. Mann will rest for a fortnight or more in the White Mountains.

Beatrice Tait is resting at Old Point Comfort.

W. R. Randall is summering at Washington.

Charles A. Morgan rode to Philadelphia, stopping over night at Trenton, on his bicycle last week. He will remain at his home there for several weeks.

Mr. and Mrs. Tony Farrell are at their Summer home at St. James, Long Island.

Lisle Leigh will spend the Summer with her mother at Bensonhurst.

J. E. Kellard and John E. Warner will summer in the White Mountains.

Martha Norton has gone to Saratoga Springs.

Eliote Enneking will pass the Summer in Hyde Park, Mass.

Hilda Clarke, Jessie Busley, Anna Robinson, Nannette Comstock, Sylvia Thorne, Lillian Swain, and Mr. and Mrs. Sidney Drew will be among the Summer visitors to Europe.

Willie Collier and Charles Dickson will summer at St. James, Long Island.

W. H. Thompson, W. H. Crompton, Henry E. Dixey, and Maude Adams will rest in the New York State mountains.

Yolande Wallace will visit Falmouth, Me., for the Summer.

Harry De Vere closed with Margaret Mather's company last week and has gone to his home at Ronkonkoma, Long Island, for the Summer.

Harry Lillford is at Mount City, Minn., where he will continue to lure large fish from Lake Minnetonka until rehearsals are called for Never Again.

Roland G. Pray, business manager for D. W. Truss and Co., has arrived at his home in New Bedford, Mass., and is busy with a host of masons, carpenters, and painters improving his Summer residence.

Harry Kellar has gone to Ludlow-on-Hudson for the Summer, having closed at the Hollis Street Theatre, Boston, on May 31, when he had a \$700 matinee.

Mart W. Zelle, after a successful season of forty-five weeks with the Graham Earle company, is at his mother's home at Titusville, Pa. The past was his third season as comedian and stage-manager for Mr. Earle.

The Le Page Sisters have closed with Gilmore and Leonard's Hogan's Alley and will spend the Summer at their home in Chicago.

Jean and Rose Ingraham, for the past four years leading people with the Boston Comedy company, resigned their positions May 27 and have gone to their home at Waterbury, Conn., where they will rest for the Summer. They are considering several good offers for the coming season.

J. Frank Burke, having closed with The Cotton King, is resting at Quechee, Vt.

May Irwin has gone to her Summer home in the Thousand Islands. She will appear in New York in November in a new play by Du Souchet, now called The Countess, which title, however, will probably be changed before production.

Jessie Bartlett Davis has gone to Germany for a much needed rest.

Mrs. Samuel Charles, having closed her season with Stuart Robson, has returned to her home in Chicago for the Summer.

Bassett Roe sailed for London on May 29. He will rejoin Julia Marlowe in the Autumn to play heavy leads.

George W. de Walter will spend the Summer at Shelter Island, N. Y.

James K. Oliver will spend his Summer vacation on his bicycle, wheeling from Chicago to New York. He will leave Chicago on June 14, and reach New York about August 1.

Colin Varney will occupy the Bud Cottage at Coney Island this Summer.

George W. Farren is an enthusiastic chicken-raiser, and is spending these early Summer days beguiling the youngsters out of their shells on his place in Metuchen, N. J.

Victor Moore, who played during the past season with John Drew and Spiritism, is spending a few weeks at his native town, Hammon-ton, N. J., after an absence of six years. He appeared in a concert May 27, assisted by local talent, and was applauded to the echo by his old friends and schoolmates. He will spend the Summer at Atlantic City.

W. E. Horton writes from Mount Clemens, Mich.: "The arrivals during the past week have been 'Old Boss' Hoey, Mr. and Mrs. Henry V. Donnelly, De Witt Cooke, Frank Livingston, and Mac Lowery. Al G. Field's Darkest America played here May 21 to 28 R. O. the audience being well pleased with the show. Professor Maurice Levi will spend his Summer at this place, and is very busy writing new music for At Gay Coney Island, having signed as musical director with that company for the coming season. John W. Vogel was in town May 21 and was much pleased with this resort. He promises an extended visit in the near future. The entire colony were his guests at performance of Darkest America. Otis Shattuck is having a new sketch written for himself, wife, and child. Next season they will appear in vaudeville, and will be known as Shattuck, Bernard, and Little Jay."

Henry Clay Barnabee, W. H. MacDonald, and Eugene Cowles will rest at the Rangeley Lakes; Jessie Bartlett Davis, at her farm near Chicago; Della Fox, Laura Burt, Grace Henderson, Hattie Russell, and Nathaniel Hartwig, at Long Branch; Bijon Fernandez, Merri Osborne, Kathryn Kidder, Marion Abbott, Mr. and Mrs. Joseph Humphreys, Mr. and Mrs. J. H. Gilmore, Louise Thorndyke Bouricault, and H. A. Rockwood, at Larchmont; Mr. and Mrs. De Wolf Hopper, Mr. and Mrs. Frank McKee, Roland Reed, Isadore Rush, and Virginia Earle, at Manhattan Beach; Jefferson De Angella, at Yonkers, and Francis Wilson, Augustus Thomas, Lewis Baker, Belle Bucklin, and Frank Carlisle, at New Rochelle; Frank Daniels at Rye, Chauncey Olcott at Buffalo, Odell Williams at Mechanicsburg, O.; Mollie Sherwood at Port Chester, N. Y.; Ida Conquest at Winthrop, Mass.; Mr. and Mrs. Charles H. Hoyt at Charlestown, N. H., and Watch Hill, R. I.; Julius Cahn and George Primrose at Mount Vernon, Stuart Robson and Robert Edeson at Atlantic Highlands, Mr. and Mrs. E. H. Sothern and Madeline Bouton at Lawrence, L. I.; Thomas W. Keene at Staten Island, Harry B. Smith at Old Point Comfort, Dallas Tyler in the Berkshires, and Fannie Davenport and Melbourne MacDowell at Duxbury, Mass.

BROOKLYN.

BROOKLYN, June 5.

The Castle Square Opera co. during its third and final week at the Montauk has sung to a crowded auditorium at each performance. An extra matinee was given on Monday 31, at which Il Trovatore was presented, and continued up to and inclusive of Wednesday night. The final half of the current week was filled out with Faust. Their engagement has covered twenty-five performances divided between seven operas, Carmen, Lucia di Lammermoor, Cavalleria Rusticana, The Chimes of Normandy, and The Bohemian Girl being rendered besides those of this week's selection. The second season of the Montauk, which closes to-night, has lasted forty weeks, being of the old-fashioned length. Since its beginning on Monday, August 31, with A Black Sheep, lasting a fortnight, those attractions have been seen in the order given: The Wizard of the Nile, two weeks; My Friend from India, Stuart Robson in Mrs. Ponderbury's Past, Sue, Excelsior, Jr., The Sunshine of Paradise Alley, Olga Netherwood as Denise, The Life of Scarlatti, Camille, Honors are Easy, The Heart of Maryland for a fortnight; Shore Acres, two weeks; Otis Skinner in Hamlet, Soldier of Fortune, Romeo and Juliet, Merchant of Venice, and Taming of the Shrew; Chimnie Fadden, E. S. Willard in The Rogue's Comedy, The Professor's Love Story, and The Middleman; W. H. Crane as A Fool of Fortune, Sue, return engagement; Berthelm Tree in The Bullard Monger, A Bunch of Violets, The Dancing Girl, and Trilby; A Milk White Flag, The Two Little Vagrants for a fortnight; Lost, Strayed or Stolen, two weeks; The Cherry Pickers, The Sign of the Cross, John Drew in Rosemary, Julia Marlowe, and Robert Taber in For Bonnie Prince Charlie, Romeo and Juliet, Romola and As You Like It; A Contented Woman for two weeks; The Heart of Maryland for a return fortnight, E. H. Southern as An Enemy to the King, My Friend from India, return date; E. S. Willard for a second week in previous repertoire, and a supplementary season of three weeks by the Castle Square Troupe. Thirty-seven plays have been presented and eight operas sung. Eight engagements have lasted a fortnight each, The Heart of Maryland being acted in all four weeks, having had a return date, as did My Friend from India, Annie Russell as Sue, and E. S. Willard. Colonel Sinn, the recognized dean of the Guild, has enjoyed a season of much honor and prosperity, and will now take a well earned vacation until September 1.

Wesley John W. Ward and William A. Shaw profited nicely from their benefit at the Park Theatre on Monday night 31, when a well selected miscellaneous programme was rendered before a crowded and satisfied audience.

The American Theatre has been in darkness during the week, Bernhard's Opera co. having failed to materialize as promised.

The Orion Burlesque Troupe, a typical co. of the hot weather type, has had good patronage at the Star, which will probably keep open until near the beginning of July. The summer dullness has already developed and by next week will be in full flower.

PROVIDENCE.

The Bostonians in Rip Van Winkle closed a very successful week's engagement at the Providence Opera House May 23, and also closed the season at this house. Large audiences were in attendance throughout the week and every one was well pleased with Dr. Jordan's new opera. The company itself is very much pleased with the success of the opera in every way. Whether or not Rip Van Winkle will be included in the repertoire of the Bostonians next season is not yet decided, but the managers have an option on it until next November.

Frank J. Keenan, supported by a good co. appeared at Lothrop's Opera House week of 31 in Crimes of a Great City. Mr. Keenan played Martin Hayward excellently, and other parts were satisfactorily interpreted by Kate Weston, Grace Euler, J. E. Donohue, J. Wilson Rennie, Charles Moran, Gertrude Handy, and Thomas and Watson.

Katherine Rober, a great favorite with patrons of this house, will begin a two weeks' engagement 7, presenting The Clemence Case for the first week. Buffalo Bill's Wild West Show exhibited here 31 and drew two enormous houses.

The Band which Charles Lovenberg, of this city, organized for the summer season, began its engagement at Washington Park, Philadelphia, 30, and scored a tremendous success. Mr. Lovenberg wired, "Band an enormous hit. Captured everybody. Congratulations on all sides." Mr. Lovenberg is the musical director at Keith's Opera House, and the above is very pleasing to his many friends here.

H. W. Ball, formerly of Lowell Music Hall and late manager of Will S. Rising's Sweet Leaves of Shamrock co., was here 1 with Buffalo Bill's Wild West Show.

Stage Manager William F. Doolen, of the Providence Opera House, will have charge of the chutes at Crescent Park and Rocky Point this summer. Dick Brock will manage the new Concert Hall at Crescent Park this summer. Vaudeville and burlesque will be given.

Alce Nelsen, prima donna of the Bostonians, left here 29 for New York on route to her home in San Francisco. She will stay there a few weeks and then leave for Paris.

Members of the Yale Base Ball nine attended the performance of Rip Van Winkle at the Providence 31, through the courtesy of Messrs Barnabee and Macdonald, and Dr. Jules Jordan.

The Merchant of Venice will be produced at the Providence Opera House 9 by the pupils of Ellen Terry Rose. Among those to appear are H. F. Rose, Neola Normand, John Welch, C. Clarke, A. S. Barney, Edward Welch, and Bertha Walker.

During a performance of Crimes of a Great City at Lothrop's Opera House 1, Robert J. Keenan, in behalf of friends, presented Frank J. Keenan, the star of the co., with a gold headed cane.

W. A. Brady's Trilby co. closed season at Thornton's Opera House, River Point, R. I. 1. Several members of the co. are now at River Point organizing a repertoire co. for a summer tour.

My good friend Lindsey Harris, who always reads The Mirror, thought the newsdealer had given him the wrong paper last Wednesday. He wasn't expecting to see a colored title-page.

The shore resorts were in full blast Decoration Day, and, despite the unpleasant weather and Buffalo Bill's Circus, drew large crowds. The regular openings will occur about the latter part of this month.

Stage Manager Charles A. Dunlap, of Keith's Opera House, has gone to Philadelphia to look after his electrical fountains in that city.

Treasurer Frank Aldrich, of Keith's, will summer at Watch Hill, R. I., where he has a fine hotel.

The pupils of Nellie Devenish, one of our elocutionary teachers, gave an entertainment in the Providence Opera House 2 before a large and interested audience.

HOWARD C. RIPLEY.

LOUISVILLE.

The Evening Press Newsboys' Band, of Grand Rapids, Mich., gave a concert at the Temple Theatre May 31 for the benefit of the Louisville Newsboys' Home. It attracted large patronage and realized a neat sum for a deserving object.

John T. Macauley and Will Colgan, of Macauley's Theatre, inaugurated the season of electric baseball with automaton figures at Macauley's Theatre 31 with great success both in point of entertainment offered and attendance. The venture promises to be a most profitable one.

The local lodge of Elks will repeat its minstrel entertainment at the Grand Opera House 3 4; this time for the benefit of the firemen who were injured recently in a big conflagration here.

The season of the Frederick Bond Stock co. at the Auditorium will commence 7. An excellent organization of first-class people has been formed. The house has been put in perfect condition. There will be a large orchestra, and the attraction and place being reasonable there is every reason to believe the undertaking will prove a success.

Fred N. Innes and his famous Band, with Rosa Linde and Bertha Webb as soloists, will give two concerts each 5, 6 at Phoenix Hill Park.

The benefit performance at the Buckingham 29 netted a handsome sum for the house employees and for the widow of Colonel Savage, formerly business manager, to whom a portion of the proceeds were given.

The new Louisville Military Band has made a number of engagements for the summer. It recently accompanied the Louisville Legion to the Nashville Centennial, and will furnish the music for

the concerts at Phoenix Hill Park during the summer.

The recital recently given by young Sol Marcson at Leidekrantz Hall was a decided musical treat. It is announced here that Georgia Davis, of this city, professionally known as Elaine Ellison, will marry in New York 3 Edmund Powers, a wealthy merchant of the metropolis.

One of the visitors of the week was a former Louisville girl and at one time a popular member of Daly's New York Stock co. Mrs. Postlethwaite, formerly Virginia Dreher, who came to enter in the family lot in Cave Hill Cemetery the bodies of two of her children who died in New York.

CHARLES D. CLARKE.

BUFFALO.

The Lyceum Theatre had for its attraction May 31-5 the old favorite, Uncle Tom's Cabin. Business was good during the engagement, and on Decoration Day people were turned away. A doll was given to every child attending the performance, and several thousand were distributed during the week. The co. was acceptable.

Harry Brown, press agent of the Star, and one of the best fellows that ever lived, was given a benefit 29 through the kindness of Manager Stirling. The bill was a good one and included Master Dan McCarthy, Fred McClellan, the Stauber Quartette, Charles Hager, George Hager, and Mrs. W. K. Churchyard.

Al Reeves Burlesque co. played a return engagement at the Court Street 31-5 to fair patronage. The co. is one of the best seen at this house in a long time. The Walker Sisters made the hit of the performance; they wore pretty costumes and sang a number of bright melodies with great vim. Lillian Perry was pleasing in her songs and dances, while Thatcher and Milton received liberal applause for their work.

The Casino Palm Garden opened its Summer season 29 with a splendid bill. Business was good in spite of the cold weather. The best features of the programme were Lizzie and Vinie Daly. They are old favorites in Buffalo and their dancing earned repeated encores. Inez McCusker sang herself into the hearts of the audience with a number of operatic selections and several simple melodies. Lew Hawkins kept the audience in an uproar with his funny sayings. Others among the entertainers were the Olie Turbett Concert co., All and Ben, Macduff, and Havana and Andrews. Marion and Pearl, Lew Hawkins, Inez McCusker, McDougall Trio, Kilroy and Rawson, Master Dan McCarthy, Mignonette, and Marie De Wolfe composed the bill for 7-12.

Joe Oppenheimer, manager of the Zero co., was in town 21, en route to Mt. Clemens, where he joins his wife, M. Florence Edwards.

Mike Shea has retired from the management of the Court Street Theatre. His name is freely mentioned in connection with the management of the new Metropolitan Theatre, which is about half completed. Regardless of rumor, it is pretty safe to assert that Mr. Shea will be connected with the management of some good vaudeville house within a year.

Eva and Rose Leslie, of The Dazzler co., have signed with the same co. for next season. They are at present at their home in Dorchester, Mass., rehearsing a new dancing specialty.

A feature of the Casino is the orchestra under the leadership of Professor Peters. It is far and away the best theatre orchestra in town, and Professor Peters was very happy in the selections played on the opening night.

Helen Browner, formerly of A Milk White Flag co., has returned to Buffalo.

Captain L. D. Blondell, of the Coon Hollow co., was in town 27 en route to Cleveland, where he gives a series of swimming exhibitions.

The Wilbur Kirwin Opera co., which is playing a Summer engagement in Detroit, will be seen at the Star during the latter part of this month. It is rumored that Manager Wilbur will later unite his two co. and take but one on the road next season.

The Lyceum offers its patrons week of 7 veriscope pictures of the Corbett-Fitzsimmons fight. During the same week, at the Court Street, Bob Fitzsimmons and his vaudeville co. appear, and it will be interesting to note which of the attractions receives the greater patronage.

William Sellers, of the In Gay New York co., is diligently pursuing his studies in vocal culture here. He will fill an engagement at the Casino Palm Garden in July, after which he returns to New York to take part in one of the new reviews.

Commencing 14 the Court Street will put on a stock burlesque co. under the direction of Perry and Burns, of the Al Reeves co. Al Reeves will be the manager of the enterprise, and among those already signed are Joe Linder and the Walker Sisters.

The Loraine Hollis co. closed a successful engagement here 29 and remained in town until 2, when they left to fill engagements in Pennsylvania. The co. returns to Buffalo for one night at the Star 10. Early in July the co. will give a series of six open air performances of Shakespearean plays in and about Buffalo.

De Wolf Hopper will appear at the Star in El Capitán later in the month.

J. H. Lane, manager for Loraine Hollis, reports a profitable season.

REYNOLD WOLF.

SAN FRANCISCO.

After Nat Goodwin's recent efforts in the line of costume comedies, it was refreshing to see him at the Baldwin Theatre in a role which fits him like a glove. As Barnford Cruger he can do as he likes with an audience, causing laughter by a mere gesture, or a trick of his voice. We had a passing glimpse of An American Citizen, when Mr. Goodwin stopped here on his way East from Australia last year, and from that foretaste the people knew what to expect and the play has crowded the house all week.

Mr. Goodwin's certain success seems to be in his rendition of certain types of modern American characters, though his charming and human loveliness, which is different from the usual stage efforts in that direction, captivates his audiences. Maxine Elliott looked as lovely as it is necessary for a woman to be to create the devotion lavished on Beatrice Carey. She played her part with grace and charm. Gertrude Elliott looked pretty and performed with a sweet girliness which gave distinction to her portrayal of the character. William Ingersoll continued his success of last week as Peter Barbary. Lilliputians in Merry Tramps follow 31-4.

The advance sales of seats for the opening of the Frawley co., was the largest ever had at the Columbia, both for the season and for single performances, for the first two weeks. Every indication points to a tremendous success and it is certain that the reception of the old favorites on 31 will be something to be remembered.

At Sherman and Clay's new hall on Sutter Street evening of 25, Dennis O'Sullivan, the creator of Shammas O'Brien, and Daniel O'Connell, the well known Irish bard, presented what they called an Irish evening. It was intended as an exposition of the ballads and poetry of Ireland, and consisted of a number of recitations and remarks by Mr. O'Connell and the singing of sixteen songs by Mr. O'Sullivan. The hall was packed with one of the most enthusiastic audiences ever seen in San Francisco.

The Alcazar Theatre is running a double bill. The Three Hats, and for the third week Francis Furber's Chinese play, The First Born. The first name is a farce adapted from the French of Hennequin and offers an excellent opportunity to George Osborne, Harry Benrimo, Hugo Toland, and Adele Belgarde to make the most of a number of amusing situations. The Chinese play is drawing as well as ever and the house noticeably fills up as the time for its production comes round each evening. Business very good. The American Girl 31 and The First Born 4.

A Dark Secret at Morocco's Grand Opera House supplied the audiences with great variety of entertainment and sensations during the week of 24-30. The tank, which is nearly 100 feet long by 30 feet in width, is filled with rowboats, a rapidly launching and racing sculls, and is an exceptionally attractive feature. Maud Edna Hall and Lorenz Atwood played most attractively. Mortimer Snow is a manly hero, and the roles of Jonas Norton and the brutal Stephen were well rendered by John J. Pierson and Fred J. Butler. Business very large.

The Tivoli co. sang Flotow's charming opera Martha on 24-30. Miss Moravia is a dainty and pleasing, and her "Last Rose of Summer" is always sure of double encore. Mr. Thomas and Mr. Reed were well suited to their parts. Business good. Nanton 31-4.

All of the four new turns at the Orpheum this

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week are fairly good. The particular star is Omena, formerly known here as a dancer, but she has changed her act and appears as a versatile female Hermann. Jules and Ella Garrison had a warm reception and renewed their former success with a new travesty. They had the best reception of any of the new people. The Eclair Brothers have a novel contortion act, and Little Anna Laughlin has a surprisingly clever imitation of Mrs. Leslie Carter in "The Heart of Maryland." Business fair.

The latest attraction at the Chutes is the Venetian Ladies' Orchestra.

At the Oberon, concerts are given afternoon and evening under direction of Ferdinand Stark. Mr. Walker, of the Orpheum, is in New York trying to arrange for a theatre there and in Chicago to add to his circuit. The Orpheum management have taken the People's Palace here, at which they propose to give continuous performances, running their specialties there after the main engagement.

CAROL DENMAN.

CLEVELAND.

Although the weather was very much against outdoor amusements, Hahnorth's Garden Theatre was favored with a large audience May 31. The familiar opera, "The Beggar Student," was given with the following cast: General Ollendorf, Harry Brown; Symon Symonovitch, Hubert Wilke; Janiska, Harold Blake; Major Holtzberg, Edgar La Nyon; Lieutenant Holtzberg, C. J. Wilke; Lieutenant Poppenberg, Belle Livingston; Enten, William Daniell; Puffke, S. Diard; Onoprie, D. J. Mack; Countess Palmatica, Rose Beaudet; Laura, Carrie Roma; and Bronislava, Maud Hollins. Most of the principals are new to Cleveland theatregoers, but if the applause which greeted the co. on its initial appearance is any criterion they will soon be in popular favor. Harry Brown, who is an old favorite, having been with the Murray Lane co. for a season, was accorded quite an ovation; his work as the pompous General is as funny as ever. Hubert Wilke in the title-role, Carrie Roma as Laura, and Rose Beaudet's impersonation of the Countess, all won much applause, and Maud Hollins proved herself a soubrette of no mean ability and was the recipient of a handsome floral tribute. Manager Charles La Marche was presented with a mammoth floral horseshoe from Buffalo friends, with a card wishing him a prosperous season and good weather.

Falka will be given week of 7. The Lyceum Stock co. opened its fourth week 31, playing to the largest house of the season. A double bill was presented. The Arabian Nights and Barney the Baron, both of which were well received and held the boards all week. A new play by Hal Reid, entitled "A Child of the South," will be given its first production on any stage 7, and be the attraction all week.

Norris Brothers Dog and Pony Show has been giving performances for the past two weeks on the grounds where Pain's spectacles have been given. Euclid Beach Park opened Sunday 30 with a Ladies' Bicycle Race as an extra. A new play by Hal Reid, entitled "A Child of the South," will be given its first production on any stage 7, and be the attraction all week.

Pygmalion and Galatea will be given at an early date by a co. composed of several well-known Cleveland artists. On account of so much opposition to Sunday amusements a Saturday matinee will be given at Hahnorth's Gardens.

WILLIAM CRATON.

MINNEAPOLIS.

The popularity of the Eugene Blair Stock co. was substantially attested at the Metropolitan Opera House May 30, when a large audience saw the opening performance of "The Beggar Student." The piece was handsomely staged, and the players, with one or two exceptions, were equal to the requirements of their roles. Eugene Blair was decidedly effective in the title-role. William Bramwell was seen to marked advantage as Lord Rochester. William Owens did an excellent piece of character work as Theodore Ingram. J. R. Amory made an admirable John Downey, and Ella Wren was thoroughly at home as Grace Pool. Primrose and West's Minstrels 3, 4.

Dr. Alex. J. McIvor-Tyndall, the mind reader and hypnotist, opened week's engagement at the Bijou Opera House 30 to excellent business afternoon and evening. The performance was a succession of startling experiments, some of which bordered on the supernatural. The mind reading tests were exceptionally interesting. Ward and Vokes week of 5. Sol Smith Russell, supported by Fannie Addison Pitt and a co. of local amateurs, presented his new play, "Fochonoma," at the Lyceum Theatre 3, 4 for the benefit of the Kindergarten Association, of this city. The Josephine Bonaparte Rice co. presented London Assurance at the Lyceum Theatre 28 under the auspices of Minneapolis Council No. 63, United Commercial Travelers. The performance was decidedly creditable, the work of Ray Goldman as Grace Harkaway being especially noteworthy.

Manager L. N. Scott, of the Metropolitan Opera House, has returned from New York.

F. C. CAMPBELL.

ST. PAUL.

Pinero's farcical romance, "The Amazons," was admirably presented by the Giffen-Neill Stock co. at the Metropolitan Opera House May 30. It opened to a well filled house and the performance was greatly enjoyed. The play was nicely staged and fittingly cast. Mary Hampton as Lord Noel, Annie Blanche as Lord Tommy, and Kate Blanche as Lord Billy finely sustained their roles and met with noticeable favor. William Sampson's Earl of Tweed was an excellent piece of character work. John B. Maher's impersonation of Grival, the French Count, was a success; Robert Drouet's Viscount of Litterly was a neat and manly impersonation, and William F. Owen as Fitton, the gamekeeper, and Messrs. Kent, Wilson, and Daly, do praiseworthy work in their roles.

Primrose and West's Big Minstrels will give two performances at the Metropolitan 3, 4. The Giffen-Neill co. will visit La Crosse and give two performances 3, 4 and return to the Metropolitan for Saturday matinee 5 and continue their engagement.

Robert Downing will produce "The Gladiator" at Litt's Grand Opera House 6-8. Ward and Vokes' A Run on the Bank co. will give a matinee and evening performance 9.

Walter S. Hale, of Daniel Frohman's Lyceum Stock co., arrived here 28 and will spend the Summer months visiting his family in St. Paul.

James Neill, of the Giffen-Neill Stock co., was arrested a short time after his arrival in the city for riding a wheel without a lighted lamp, and was required to give \$10 bail. Mr. Neill made it a test case, as the ordinance had not been put in force, and he won the suit.

GEORGE H. COLGATE.

PITTSBURG.

Ben Harney headed a long list of vaudeville artists at the Hopkins-Duquesne Theatre May 31. The house was well filled. Next week: Bobby Gaylor, W. H. Fox, Clifford and Huth, Rachel Walker, Bernard Dyllin, Houdini and Herne, and Titania.

At the Avenue Theatre the stock co., headed by Joseph Hawthorth, presented "The People's King" 31 to a good house. Next week "The Ensign" will be given. In the vaudeville will be Linton, Fenn, Brothers, Levitt and Norelle, Williams and Adams, and the Cummings.

E. J. DONNELLY.

KANSAS CITY.

At the present time the theatres of this city are all dark.

The Cratorio Society gave a well attended concert at the Coates Opera House 31, and rendered a splendid programme in fine manner. W. H. Leib, the conductor, deserves great praise.

De Wolf Hopper comes to the Coates for a short engagement 11, 12.

Excelsior, Jr., is booked at the Grand Opera House 6-12.

The second annual Chautauqua Assembly at Fairmount Park 1-12 opened auspiciously. Among the lecturers and entertainers engaged are: T. De Witt Talmage, Henry Watterson, Thomas Dixon, Jr., John B. Clarke, Smiley Lady, Concert co., Clayton Jubilee Singers, Mara, magician, and the Magnificence.

The regular Summer vaudeville season opens 14 at Fairmount Auditorium and a splendid little co. of comedians has been engaged to present farces and one-act sketches. Among the number are: Merri Osburn, Ethel Knight Morrison, Agnes Knights, E.

W. Thomas, John Daly Murphy, and Stewart Allen, who will be stage-manager.

In connection with the short pieces presented by this co., a lot of vaudeville people will appear, including Tim Murphy. Among those engaged are: Hallen and Fuller, Haverly and Buzar, Irene Franklin, and others.

The Skinner Commission Company, written by St. Clare Hurd, of this city, will be presented by amateurs at the Auditorium 4.

FRANK B. WILCOX.

OMAHA.

Otis Skinner and his capable co. closed their season at the Orpheum May 30. It was also the last regular attraction at the house this season, and this and the popularity of the star resulted in large and well pleased audiences. His Grace, the Grammont, Lady of Lyons, Romeo and Juliet, and A Soldier of Fortune were the selections. This is the second visit Mr. Skinner has made to the Orpheum this season, but his welcome was none the less enthusiastic.

At the Boyd the Paiges 3-5 seem to have improved under acquaintance. The attraction compares favorably with many of the higher priced ones. A special feature was introduced Friday evening in a contest of specialties by local talent for a prize offered by the co. It was a great success.

The members of the Otis Skinner co. departed for Chicago in a body, and there disband for their summer vacation.

J. R. RINGWALT.

DENVER.

The engagement of the De Wolf Hopper Opera co. at the Broadway Theatre, beginning May 31 is proving to be one of the most successful list opera engagements ever played in this city. The co. opened to a packed house. In El Capitán Charles Kline and Sousa have provided Mr. Hopper and co. with the best medium they have yet had. Hopper, as usual, is remarkably clever, and sings and acts the titular role capital. Sella Bergen, the best singer in the co., has beautiful voice of bell-like purity. Little Edna Wallace Hopper, who is an excellent actress, is dainty and charming, while the remainder of the principals are competent and the chorus very good. The opera is beautifully mounted and costumed.

Elitch's Gardens, more beautiful than ever, and with many new attractions in the grounds and an even better stock co. in the theatre, opened 29 to good business. The bill presented is Morton's Helene, which afforded the members of the co. opportunities which they utilized to advantage. Jennie Kennark, whose ability as an emotional actress has won her many friends during past seasons, impersonated ideally the role of Helene. George R. Edison, upon whom devolve the onerous duties of stage management as well as those of principal comedian, proved himself thoroughly capable in both capacities. Mr. Edison's comedy work is always unctious and delightful, and is marked by spontaneity and genuineness. Walter Edwards, who is peculiarly at home in heroic roles, gave a virile and powerful portrayal; Franklin Hill contributed a well conceived portrayal of the consumptive, Baron Achilles, and Edna Hainbridge a clever bit of comedy, while Ernest Hastings possesses a good stage presence and voice was acceptable as the villain. William Bures, Leonore Bradley, Louis Haines, Margaret May, and Hugh Ford complete the cast.

Out of the Depths, a dramatic adaptation by George R. Edison of a work by the English author, Henry Leslie, will be the bill week of 6. Manhattan Beach opened its gates to the public 30. The stock co. in the theatre is presenting A Modern Match. Of the new co., Edward R. Mawson, while not an ideal leading man for a stock co., displayed ability. Colter Brinker is an actor with magnetism and good methods; Edward Morrison's character portrayal, while cleverly enough conceived, lacked novelty. E. T. Stetson's methods are not sufficiently modern to warrant praise. F. M. Kendrick, Charles Lothian, and Robert Bell contributed brilliant comedy bits which relieved an otherwise dull production. The ladies of the co. were miscast throughout. Julia Hanchett, Florida Kingsley, and Annie Buckley, while laboring under the disadvantage of roles not in their line, managed to create a favorable impression. The acting of Hannah May, Ingham, the leading woman of the co., in the first two acts of the play, was unnatural and stilted, but in the final act she handled the strong scene allotted her capably, suggesting that she is possessed of ability which in a more congenial role may become more manifest. Virginia Johnson, Mabel Pennock, and Hannah Leach completed the cast. The co. will appear in A Rebel 6. As in past seasons a strong feature of Manhattan Beach Orchestra rendered by Pinney's Manhattan Beach Orchestra under the direction of Charles F. Horst.

A performance of As You Like It was given on the campus by the senior class of the University of Colorado at Boulder, Colo., 1.

The De Wolf Hopper engagement closes the season at the downtown theatres.

The Elks gave a picnic at Elitch's Gardens 2. At the conclusion of the second act of El Capitán at the Broadway Theatre upon its opening night, six curtain calls were given, and De Wolf Hopper was called upon for a speech, which he responded to in his characteristic manner.

F. E. CARSTAPHEN.

DETROIT.

The Wilbur-Kirwin Opera co. is continuing to do a very good business at the Lyceum. The week of 3-5 is divided between Olivette, the first half, and Bohemian Girl the latter half. In Olivette, Maude Poole, a Detroit girl, sang the excellent part of the French Count, was a success; Robert Drouet's Viscount of Litterly was a neat and manly impersonation, and William F. Owen as Fitton, the gamekeeper, and Messrs. Kent, Wilson, and Daly, do praiseworthy work in their roles.

Wonderland Theatre has a good programme this week, and is doing immense business. Frank Clayton is a good comedian and singer. Katherine Gyles gives exhibitions with Indian clubs. The Thompsons are good in their sketches. Mr. and Mrs. Love Silver's role is descriptive singing. The Donovans are seen in a one act Irish comedy entitled We'll Be In It Yet, which never fails to bring down the house.

With the exception of the Lyceum and Wonderland, all the theatres in Detroit are closed.

KIRKAL.

THE WAGNER AND REIS CIRCUIT.

One of the successfully established amusement enterprises of this country is the Wagner and Reis Circuit, which will celebrate its quarter of a century of existence next year by presenting an augmented list of theatres. It has grown from a few theatres scattered throughout the Old Country in the exciting days of Pitheole, Petroleum Centre, Edenburg, Parker City, etc., towns some of which at one time contained a hundred thousand people but are now extinct, until it is the largest chain of theatres under one management in the history of American amusements. The circuit covers a great portion of the Keystone State and a goodly part of Central New York. In fact, it has reached such proportions that were attractions not well posted as to the liberal business methods of its managers, they might be fearful of the results; but it is a well known fact that the management of the Wagner and Reis Circuit always deals fairly with the dramatic profession. Among the list of theatres announced for the coming season is the new Widing Opera House, Syracuse, now being erected at a cost of nearly a quarter of a million dollars. When completed, this house promises to be one of the most elegant amusement resorts in America. Every detail of its construction is being looked after by its sole owner, Mrs. Elizabeth Widing, who will dedicate it to art and the dramatic profession as a lasting monument to her name. The circuit will also include an elegant new theatre in Wilkes-Barre, Pa., now being built by a wealthy party of coal barons, prominent among the number being M. H. Burgunder, a well-known and for years prominent amusement promoter of Scranton and Wilkes-Barre, whose association in the enterprise assures a handsome theatre. The entire amusement interests of Scranton and Wilkes-Barre have been consolidated, and under the immediate supervision of Mr. Burgunder nothing will be left undone toward making attractions successful in the black diamond cities. All applications for time and terms must be made to M. Reis, 140 Broadway, who would also be pleased to hear from all parties that had time looked in Scranton and Wilkes-Barre with Mr. Mishler.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—Noble Street Theatre (R. St. John, manager): House dark. No bookings.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Excelsior, Jr., May 29 to fair business. Pearson Stock co. in Repertoire 31-5.

OAKLAND.—MADISON THEATRE (Mark Thall, manager): Cantata by Professor Chapman's Dances Academy May 13: house crowded; performance good. OAKLAND THEATRE (F. W. Stechen, manager): Beatrice Lieb and Carl Smith in East Lynne 29-30; best performance seen at this house for some time; attendance good all week. Bacon Stock co. in Golden Giant 31-4. Excelsior, Jr., closed their engagement at the Madison 24, 25. Professor Gentry's Horse and Dog Show have been performing here week of 24 to excellent business. Virginia Goodsell, an Oakland girl, made her professional debut at the Oakland Theatre 24. She sang the character of Barbara Dure in East Lynne in a creditable manner. Her rendition of the part was very artistic and created very favorable comment. She received enthusiastic reception throughout the entire week.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Excelsior, Jr., closed a three nights' engagement May 29, giving an excellent performance to fairly good business. Sadie Martinot and Joseph Hawthorne are great favorites here, and were warmly received. BURBANK THEATRE (A. V. Pearson, manager): Katie Patman and co. did their share of business in Love Finds a Way week ending 31, Emma the Elf 31.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Excelsior, Jr., 30, by local talent, under direction of Otis Skinner, to large and delighted audience. COLUMBIA THEATRE (R. A. Kirk, manager): Bach and Galloway's Troubadours 27 to good business.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): State Normal School Baccalaureate, Sunday May 31. State Normal School Class Day Exercises 1. Commencement Exercises 2. Greeley High School Commencement Exercises 3.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Coming: De Wolf Hopper in El Capitán 3. TEXAS THEATRE (C. W. Hascall, manager): Noble Dramatic co. 30-31 in Our Stratagem and Ruben Glue to small houses; performance fair.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Walter L. Main's Show May 31 to good business. Coming: St. Pauline June 7.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE: An event of much social and musical interest was the appearance of the Musical Art Club of Bridgeport, under the direction of Marie Seymour Bissell, for many years a teacher of music in this city. A large and fashionable audience greeted the club and were particularly enthusiastic at the appearance of Miss Bissell, who deserves great credit for the able manner in which she has drilled the members. Grace Preston Hodgkins and Mr. Herbert Witherspoon were the soloists. Coming: Hoyt's A Stranger in New York 12. This will probably be the only engagement until the Fall opening. Frank Deidweiler, the Grand Exalted Ruler of the Order of Elks, paid Hartford an official visit 28. A new lodge of this order was installed at Torrington 28, by Manager Graves, of the Hartford Opera House. A number of members of a metropolitan German stock co. summering in the suburbs presented a skit at Germania Hall 29. "Das Fiederland" dialect that drew a large and enthusiastic German audience. The Park Theatre, of Bridgeport, Conn., will be managed next season by H. H. Jennings, associate manager of the Hartford Opera House. Julius Jordan, the composer of the new opera Rip Van Winkle, recently produced by The Bostonians at Providence, was in the city the past week in conference with a committee of Company E (the 104th Infantry Regiment), relative to a new comic opera he is at work on and which he wishes the members to present next Fall under his direction. The committee have the matter under consideration, and will undoubtedly report favorably, as there is plenty of comedy and musical talent in this popular command. Frank Lawton will reach San Francisco this month from Australia and fill a three weeks' engagement at the Orpheum. The old family manager of Rev. Dr. C. A. Skinner, father of Otis Skinner, on Prospect Street, where the latter spent the greater part of his school boy days, has been demolished, and in its stead is being built a handsome club house of the medical society, a memorial of the late Dr. Hunt, a prominent and wealthy physician and former neighbor and close friend of the Skinner family. The Paul Boynton Water Chute co. was organized 13 by a company with a capital of \$10,000. All of the stock was subscribed by residents of this city. The co. intends to have an elaborate affair and expects to have the opening on July 4.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Julian Comedy co. May 27-29; good performance to fair business. ITEM: A local lodge of Elks was organized here May 25. Over two hundred Elks from New Haven, New York, Hartford, Waterbury, Danbury, and Baltimore were met at the depot by the American Band. It was about 5:30 the next morning when the district deputy called the final toast.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Old Homestead May 29 to a fair audience. Pembroke Summer Stock co. in The Liar 31 to a large audience.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): New Haven Orchestral Club 2 gave an enjoyable concert to a large house. GRAND OPERA HOUSE (E. W. Starr, manager): House dark 7-12.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Coming: Julian Comedy co. 7-9.

GEORGIA.

SAVANNAH.—THEATRE (J. C. Shaw, manager): House dark. Nothing underlined.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Projectoscope exhibition May 29, 27 for benefit Public Library; business only fair.

IDAHO.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): Primrose and West's Minstrels drew the largest audience ever seen here May 24; the co. gave a first-class entertainment; the numerous features were heartily applauded. Ward and Vokes 28.

BOISE CITY.—COLUMBIA THEATRE (J. A. Phipps, manager): House dark week of 5.

POCATELLO.—OPERA HOUSE (Watson and Kellport, managers): House dark.

ILLINOIS.

CHATTAPAIN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Ben Hur May 22-25 by home talent to good audience; scenery fine. WEST END PARK CASINO (Lou Durio, manager): Vaudeville with Magnificence week of 23 to good business; performance first-class. There will be a change of performance weekly during entire Summer.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): House dark.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Coming: Freeman's Minstrels in vaudeville, assisted by local talent 3. ITEM: Harry J. Freeman, of Aurora, formerly with Beach and Bowers, was married to Bertha Gifford here 26-8. Norton, of the Chicago Opera House, is here previous to entering upon his Summer season. Adolph Gifford, who closed last week with Barton and Sanger's Players, is here visiting friends.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Holden Comedy co. opened May 30 to good house in Never Too Late

to Mend; co. far above the average repertoire organization; they put on A Mad Marriage to the capacity of the house 31. Coming: De Wolf Hopper in El Capitán 16. THE AUDITORIUM (A. R. Waterman, manager): The Reeves Comedy co. opened 30 to a fair house in Dorcas; co. very good. ITEM: Manager F. W. Chamberlin and wife made Peoria a flying visit 31 on their way to New York, where they will spend the heated term. Brother Glenn W. Barstow, District Deputy for Illinois, was present at the regular meeting of R. P. O. Elks No. 29, on May 26. It is expected that about 100 of the members will go to Minneapolis to attend the Grand Lodge in July.

GALESBURG.—THE AUDITORIUM (F. E. Bonquist, manager): School for Sunday 1 presented by local talent gave good satisfaction to a fair audience. Coming: De Wolf Hopper 13.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): The Holden Co. May 31 for one week at popular prices attracted large houses nightly.

ROCHELLE.—BAIN'S OPERA HOUSE (Otto Weststein, Jr., manager): Margaret Miller Merry Makers filled a week's engagement beginning May 23; they played A Million of Money, An American Heiress, Ten Nights in a Bar Room, East Lynne, Three Silk Hats, and O'Flannigan's Courtship to good business, and the last night to S. R. O. co. contains Margaret Miller, Walter Fane, Harry C. Long, Jack Kett, Ned Newell, and is pronounced one of the best repertoire co. seen here this season. Satter and Martin's Uncle Tom's Cabin co. 31 to S. R. O. and general satisfaction.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Billy Link's Vaudeville co. did a fair business May 25, 26. The Andrews Opera co. to good business 26-29 in spite of the illness of Rena Arkison; the chorus is strong, and the co. gave a very satisfying performance. ITEM: This closed the regular season here.

CLINTON.—RENNICK OPERA HOUSE (R. G. Hendon, manager): Empire Comedy co. May 23-29 in In Old Cuba, Married in Haste, The Iron Will, Ten Nights in a Bar Room, The Embassy Ball, and A Woman's Little to poor business. Co. deserved better patronage.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Spectator opened a week's engagement May 31 to S. R. O. giving good satisfaction at popular prices.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Satter and Martin's U. T. Co. 2; packed house, excellent satisfaction. Coming: Andrews Opera co. 8.

INDIANA.

NEW ALBANY.—OPERA HOUSE (E. T. Hoverlin, manager): A co. billed as Noble and Goodrich By-electricity and High Class Specialty Entertainment was the attraction May 27. The co. was composed of two men and one woman, and was by far the poorest ever seen here. The audience was thoroughly disgusted. The Risley-Blackmore Stock co. present their opening piece, The Arabian Nights, 7, and will appear each succeeding Monday in a new play. ITEM: Lawrence Griffith, professionally known as Lawrence Brayington, is here visiting friends. Walter Tuley Floyd, of Siberia co., is here for the Summer accompanied by his "sister," Captain W. H. Oviatt, manager of A Lion's Heart co., has repaired to Holly Beach to hunt "sharks" during the heated term.

BRAZIL.—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): Harrison Park Casino Vaudeville co. May 29 to poor business; good performance. The Hindoo Head Hunters, comic opera, under the direction of G. R. Wilson, 3, 4.

IOWA.

KEOKUK.—OPERA HOUSE (D. B. Craig, manager): Dark. ITEM: A large force of men is employed on the Hubinger Amusement and Athletic Park, and announcement is made that the Summer theatre will be opened 21 by the Andrews Opera co., which has been secured for a two weeks' engagement. A repertoire of well-known popular operas will be given. A season ticket will be given for the Andrews engagement to the person who will, by June 1, suggest the best and most appropriate name for Mr. Hubinger's enterprise. Nearly \$1,000 a week is being paid out to the men at work at this park. This does not take into account money spent for supplies and materials. Mary Timberman is expected here shortly to spend a part of the Summer vacation season at the home of her mother, George A. Churchill, who returned to this city after a brief engagement with Beach and Bowers' Minstrels, has been seriously ill for some time. The managers of the daily papers are considerably agitated over a report to the effect that Mr. Hubinger does not intend using the papers for advertising attractions at his park and Summer theatre, but will depend upon the publicity that he can gain by using banners on his street cars and by billing the town with dodgers.

R. S. RANSON.

RED OAK.—RYNBERG OPERA HOUSE (Clark and Freeman, managers): House dark.

DECORAH.—GRAND OPERA HOUSE (B. B. Morn, manager): Coming: Ida Fuller June 9.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Kirk's Comedy co. opened a two weeks' engagement May 29, presenting The Midnight Watch, Dark Shadow, East Lynne, and Streets of New York to light attendance; fair performance.

CHARLES CITY.—HILBERTH OPERA HOUSE (C. H. Shaw, manager): Coming: Ida Fuller and co. 8. THEATRE: House dark, season having closed.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Wood Jersey Theatre co. 1-5. ITEM: Mr. Jersey has assumed the management of this house and has booked a nice line of attractions for the coming season.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Ellen Beach Yaw Concert co. May 21 to small audience, which made up in appreciation what it lacked in number. Miss Yaw and Mr. Dick were highly artistic in the finish of their numbers. Beach of Promise Case by local talent 22. Russ Whylat co. closed the season here 29, presenting For Fair Virginia in strong manner; business poor owing to Decoration Day counter attractions. Satter and Martin's U. T. C. 4.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Wood and Ewer's Combined Shows appeared April 27, and every seat was taken at day and evening; performance good.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Mr. and Mrs. Russ Whylat in For Fair Virginia drew large audience May 25. Cherry Sisters packed the house 26. PALMISAN PARK (Frank Hunt, manager): The Schiller Vaudeville co. opened 27 and are drawing well. Miss Yaw at Park. Coming: Vaudeville co. opened 31 to fair business. ITEM: The Cherry Sisters have purchased ten acres of land on the edge of the city, located on the Main road, and it is not known whether they intend to build a palatial residence or a summer theatre on the property.

MARSHALLTOWN.—OBERON THEATRE (J. C. Steers, manager): The Wood Jersey Dramatic co. May 23-31 closed a good week's business to S. R. O. presenting The Captain's Wife 29, a five-act drama written by Harry J. Brown, a member of the co. The other plays produced were A Southern Romance, Righted at Last, A Million of Money, The Deputy Sheriff, and Under Two Flags. SING THEATRE (W. H. Evans, manager): The Grace Hazlop co. 24-31 to light business and gave poor satisfaction. Plays produced: Caught in His Own Trap, A Tramp, Lady Audley's Secret, East Lynne, Baby, and Fatima.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Ellen Beach Yaw and co., supported by the Dubuque Choral Club, gave a concert May 25 to a very appreciative audience. Mr. and Mrs. Russ Whylat in For Fair Virginia 28; fair house; good performance.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Far and Tartar May 29 closed the season to fair business. GRAND OPERA HOUSE (William Foster, manager): Kinetoscope 27-29 to good business and much enjoyed by all. ROOF GARDEN (Maitland, manager): The Georgia University Graduates 31-5 to large and well pleased audiences. BLOOM THEATRE (J. S. Connelly, manager): Alexander Plantation Minstrels 31-5.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Boall, manager): Mr. and Mrs. Whytal in *For Fair* Virginia May 25 pleased large audience. The Paiges began a week's engagement 31, presenting *Harvest* a packed house.

DAVENPORT.—BURTON OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Van Dyke and Eaton co. closed a very successful week's engagement May 23. The performers were highly satisfactory and they packed the house throughout the week. Their repertoire consists of *The Gutter Perch*, *A Girl, A Tall Tale*, *A Freak of Nature*, *A Midnight Mistake*, *Kathleen Mavourneen*, and *Desperate Chances*.

FORT MADISON.—ITEM: C. E. Stockler, Treasurer of the Elbinger Grand, was married in this city May 19 and spent his honeymoon in Chicago. He regrets that he did not see "Buff" Hall while there, as he was laden with Havana.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Frohman Depew co. May 24-25 in *Guilty Without Crime*. Work and wages, and East Lynne, drew fairly well at 10, 20, 30 cents; performances satisfactory; Sadie Farley, Varren Ball, Pauline Sykes, and Orville S. Taylor deserve mention. The German Volunteer by home talent 25-25 for benefit of local G. A. R. Post; during one of the tableaux on the second night the dress of Mabel Baker ignited from a colored fire in the wings; she coolly kept her pose till the curtain fell, when her dress, which was all ablaze, was quickly covered with coats and the flames smothered; her coolness undoubtedly averted a dangerous panic. Coming: De Wolf Hopper Opera co. 9. P. R. Hyatt.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Johnny Pringle's Comedy Ideas May 24-25 in *Ecce Girl*, *Married in Haste*, *A Happy Pair*, *A Baffled Lover*, *Miss Nobody*, and *Little Nell* to fair houses; performances good.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): J. H. Oakes and Bell Ringers to small but appreciative audience May 23. Mother Goose entertainment 1 by home talent.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): House dark.

GRAND.—HOLMAN OPERA HOUSE (Foots and Bird, managers): Joshua Whitcomb 3 by Grand Dramatic Club; performance excellent and crowded house.

KENTUCKY.

ALLENSVILLE.—OPERA HOUSE (Glass and Carroll, managers): House dark 7-12.

MAINE.

PORTLAND.—THEATRE (Charles C. Tuckersbury, manager): Return engagement of the Nickerson Comedy co. in *The Young Inventor* May 31. The *Lightning Rod* Agent, and *A Dangerous Friend* 1. *Pamson's Slave* and *The Gold King* 2. The *Outcast* and *The Gambler's Wife* 3. *Mother and Son* and *North and South* 4. *Fisherman's Pride* and *Headford* 5 to 6 big houses. Coming: Whittier's Comedians week of 14.—PALACE THEATRE (Wolf Brothers, owners and managers): Rose Sydes's London Belle Burlesque co. week of 7.—ITEMS: Portland Theatre will close 21 for six weeks.—The Nickerson Comedy co. closed a fair season's business here 5.—Bart McCallum returned to New York 3 to escort his stock to Peak's Island for his tenth season at the Pavilion. Rehearsals will commence 14.—W. E. Browning and wife, who have been visiting Mr. Browning's father, left 29 for New Haven, where they are looked at by the Theatre.—Jack Morgan, of McCallum's last year co., left for Salt Lake City 29 to join one of the Frohman's co.—George H. Miller, manager of the Lowell Opera House, was in town 31 in the interest of the new Theatre and Headford, the house of the new Theatre.—Thomas Glynn, banjoist and a native of this city, died at Lynn 29 of typhoid fever.—Alice Carle, the opera singer, arrived home 24, where she will spend the summer.—Clarence M. Richardson, of the Old Homestead co., returned to his home in Portland 1 to find that his wife had died a few hours previous from the result of an operation. The shock was a severe one for Mr. Richardson, who had not been made aware of his wife's illness.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Brady's Trilby May 29 to fair business; co. closed season here. Rice's Comedians opened 31 for a week; house packed and audience pleased; specialties good. They presented *Under the Lion's Paw*, *Beacon Lights*, *An Unequal Match*, and *All in the Family*.—THE KODAKS (H. C. Bean, manager): Murphy's Vandevilles continue to good patronage. The new people for week of 31 are Harry and Pauline Fielding, Holmes and Orletta, Moezillo Brothers, and Dicky and John.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): House closed for season.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbur A. Shea, manager): My Friend from India (Canadian) May 29; performance excellent; large and fashionable audience. Eddie La Barre Minstrels 2 to crowded house; satisfactory performance. Coming: Thomas E. Shea week of 31 are Harry and Pauline Fielding, Holmes and Orletta, Moezillo Brothers, and Dicky and John.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): B. P. O. E. No. 63 gave their annual benefit May 27, producing *The Prince of Longchamps*, an original farce-comedy, written by Brother Herman Schneider. The performance was seen by a large and delighted audience. Innes' Band 31 attracted a large audience and gave an excellent performance. Pioneer House co. benefit performance 1.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Putterer, manager): House closed for season.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Coming: Hoyt's A Stranger in New York (return) 11.—ITEMS: H. B. Tucker's Parlor Theatre (vaudeville) closed for the season 23.—P. W. Shea, who has been with Tucker, and J. A. Shecker are negotiating for a lease of Gilmore's Opera House, which will soon be rebuilt. If they get it it will be by paying more than Manager C. W. Fonda, who has had it the past season.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Boggett, manager): The Nickerson Comedy co. closed the season at this house May 23; business not entirely satisfactory.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Jim the Penman closed the season here 31; audience fair; co. good.—ITEMS: There have been seventy-six co. here the past season.—On the whole the attendance was large, and it must have been a profitable season.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Regular season closed 31 with *Made in Hills* co. in *Miss Ray* of Colorado; co. evenly balanced and gave general satisfaction to a large house.

WORCESTER.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Arabian Nights proved a bright and pleasing vehicle for the Maurice Freeman co. 15 and received a comfortable patronage. The Fire Patrol will be given with the author, J. W. Harkins, in the cast 7-10.—ITEMS: Manager Wilton benefited 31 to the tune of \$400, which he celebrated by a banquet to the local newspaper boys and his volunteer artists. About eighty covers were laid.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Ethel Tucker, supported by H. Percy Meldon and a capable co., gave good performances of standard plays to fair business May 24-25. Joseph Green in *Edward E. Rose's* new play, *The Westerner*, did good work to large and well pleased audiences and evening 31. This was the closing attraction of the season.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): D. A. Bonta's co. in *Jim the Penman* May 29 gave a fair performance to very light business; J. C. Vernon and Marie Edith Rice played the leading roles. True to the Union 31 was given by amateurs of this city to a small audience.—EICH'S THEATRE (A. E. Rich, proprietor and manager): Carlton Wells, supported by the Garrick Theatre co. 27-29, offered *Eagle's Nest*, *A Ring of Iron*, and *In the Enemy's Camp* to small audiences.

LYNN.—THEATRE (Dodge and Harrison, managers): Mrs. Tom Thumb co. May 28, 29 to fair business.

NEW JERSEY.—ITEM: James Gordon Cowper, of the Dazler co., is at his home in this city.

MICHIGAN.

COLDWATER.—TIBBETTS' OPERA HOUSE (John T. Jackson, manager): Vi Ta Specialty co. May 24-29.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): The Twelve Temptations to the largest and most enthusiastic audience of season May 23.—ITEM: Manager Bennett closed the house on the above date, concluding the most successful season ever had here.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Twelve Temptations delighted a S. E. O. house May 27. Mackay's Opera co. week of 31.

BATTLE CREEK.—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): Coming: The Mackay Opera co. 7 for a week.—ITEM: A. C. Hamblin, owner of the Opera House, died May 21.—Manager Smith left 3 for Grand Rapids to attend the annual meeting of the Michigan Hall Posters.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Griffith, hypnotist, opened for a week to a very large house May 31, and business continued good. Coming: St. Plunkard H. Mackay Opera co. 14 and week.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Evening Newsboys' Band 4.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Garrick Theatre co. in *East Lynne* closed a good week's business May 29; Baby Gula is a remarkably clever little actress, and is deserving of mention.

SAULT STE. MARIE.—Soo OPERA HOUSE (H. F. Grundler, manager): Marks Brothers opened a two weeks' engagement May 24. The co. is fair and played to large houses the opening week at 10 and 15 cents, preceding *Under the Black Flag*. The Duke's Daughter, and *The Diamond Robbery* under other names.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): House dark.

OWASSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): The Garrick Theatre co. opened for a week 1 in *A Fatal Check* to a very full house. Co. seemed to give satisfaction.—ITEM: Mr. and Mrs. Francis Labadie, entertainers, are spending a few days here.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): House dark.

WINONA.—OPERA HOUSE (J. Stralipka, manager): The Gilbert Opera co. played a five nights' engagement, opening May 25 in *The Mascot* to a crowded house; business good.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjorn, manager): Robert Downing in *The Gladiator* May 24, under auspices of Crookston Lodge, No. 342, R. F. O. E., to fair and well pleased audience. Coming: Twelve Temptations 10.

HANKATO.—THEATRE (Jack Hoefler, manager): Giants Players May 27-28 to big business. Ida Fuller Vandevilles opened 31 to S. E. O.; best vaudeville performance ever seen here. Coming: St. Paul German Theatre co. 4. Wright Minstrels 7. Salter and Martin's Big U. T. S. 17.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Minna Gordon Gould and Carrie Jacobs Bond May 31 to full house. Ida Fuller 2.

FERGUS FALLS.—LYCEUM THEATRE (C. W. McKay and J. P. Williams, managers): Robert Downing, presenting *The Gladiators*, gave an excellent performance May 27 to a good house. Cannon, the hypnotist, 27, 28.

LITTLE FALLS.—GROSS OPERA HOUSE (Philip J. Gross, manager): Robert Downing in *Gladiator* May 24 to only fair business; appreciative audience; performance best ever seen here.

MISSISSIPPI.

COLUMBUS.—ITEM: Work on the new Opera House will commence early in July.

MISSOURI.

ST. JOSEPH.—TOOLEY THEATRE (C. U. Phillely, manager): The Tar and Tarter, a comic opera new to this city, was presented May 27 by a fair co. to medium house. De Wolf Hopper 10.—MANHATTAN GARDEN ("Brownie" Wallace, manager): This resort opened 31 with an entertaining programme, consisting of light opera.

NEOSHO.—FERRIS GRAND OPERA HOUSE (Gentry and Wortell, managers): Nancy Gibson and Joseph O'Meara in *The Lady of Lyons* to small house May 31; very creditable performance.

JOPPA.—CLUB THEATRE (George B. Nichols, manager): Local Minstrels' benefit May 31, 1 to good business.

CENTRALIA.—FOUNTAIN OPERA HOUSE (A. Rodmyre, manager): Nancy Gibson and Joseph O'Meara in *Lady of Lyons* to fair business 1. A thoroughly finished and artistic performance.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Rice Pudding by Warrensburg School of Oratory and Dramatic Art May 29 to packed house.—NORMAL AUDITORIUM (George L. Osborne, manager): House dark 7-10.—FESTIVE SPRINGS CASINO (J. H. Christopher, manager): Pertle Springs Stock co. continues to draw good houses.—ITEM: The Consolidated Bands of the Missouri State Band Association give six concerts at Pertle Springs 44.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Nancy Gibson in *Lady of Lyons* May 29 to medium but well pleased attendance. This closed the season.

MONTANA.

GREAT FALLS.—GRAND OPERA HOUSE (A. J. Shores, manager): House dark.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Ward and Vokes in *A Run on the Bank* 3.

MISSOULA.—ITEM: G. N. Hartley has given up the management of the Bennett Opera House, and John Maguire has leased Federation Hall.

ANACONDA.—EVANS OPERA HOUSE (John Maguire, manager): Maguire's Stock co. in repertoire May 27-29 to light business; performance satisfactory.

NEBRASKA.

LINCOLN.—THE LANSING (John Dowden, Jr., manager): Mr. and Mrs. Ruse Whytal in *For Fair* Virginia to a good house, and one of the most pleased audiences of season.—ITEM: Both the Lansing and the Funks have now closed for the season.

HASTINGS.—KEER OPERA HOUSE (W. Schellak, manager): House closed for season.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): A Stranger in New York May 29 drew a large and well pleased house.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): House closed for season.—ITEM: Grand Exalted Ruler Meade D. Detweiler, of Harrisburg, Pa., visited Dover Lodge of Elks 1.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): A Stranger in New York 1 to \$20; large house of season. Harry Connor's new song "Hi Tidley" was sung for the first time and made a big hit, as did Harry Gilford's imitations of animals, which are wonderful. Mr. and Mrs. Hoyt occupied orchestra chairs, the latter witnessing the play for the first time. Dartmouth College students in School for Scandal 8.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Season closed.

NASHUA.—THEATRE (A. H. Davis, manager): Hoyt's A Stranger in New York was greeted by a large house May 29.

NEW JERSEY.

NEWARK.—ITEM: The season is over, and with the exception of a few local benefits all the houses will be closed until the latter part of August. Manager Worrell has gone to his home in Philadelphia.

ORANGE.—COLUMBUS THEATRE (John T. Platt, manager): The Banker's Daughter was presented by Manager Platt's admirable co. of local amateurs May 31 to crowded house. The parts were well sustained and the applause frequent and hearty.

NEW YORK.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Kennedy Players closed their week's engagement May 29 to good business; excellent co.—ITEMS: This house is now closed for season.—The Kelly and Lillie Le Ross, of last season's Waite Comedy co. (Eastern), assisted Crockett's Comedians in their entertainment at Exhibition Hall 31; they received a warm welcome.

UTICA.—OPERA HOUSE (H. E. Day, manager): House dark May 31-5.

GLOVERSVILLE.—KARSON OPERA HOUSE (A. L. Corvill, manager): The season closed at this theatre May 29 with *The Prisoner of Zenda* to a large and fashionable audience; co. gave excellent satisfaction.

PENN YAN.—SHEPARD OPERA HOUSE (C. H. Sison, manager): The Summer Stock co. in *Turned Up* May 25; good performance to good business.—ICELAND PARK: Bowley Brothers opened a week's engagement 31 to S. E. O.

SCHENECTADY.—VAN CUREL OPERA HOUSE (C. H. Benedict, manager): The season was closed by the Geisha Opera co. May 31; the audience was one of the largest of the season; the co. is composed of first-class people, and the liberal audience showed that the performance was pleasing. Linda de Costa and Mr. Wheeler sang the kissing duet in fine style; Violet Lloyd sang herself into the hearts of the audience; the balance of the cast is far above the average, and the costumes and scenery very elaborate.—ITEMS: During the season Manager Benedict has worked hard to please the patrons of the house. He has given them nearly all the first-class attractions on the road. Business has not been up to the standard of other seasons, owing, no doubt, to the hard times. A large majority of the co., however, have been well satisfied. The stockholders of the Van Curen Opera House held their annual meeting 1 and elected the following officers: President, James W. Chase; Vice-President, Charles E. Palmer; Secretary, George W. Van Vleet; Treasurer, John H. White; Directors, Jacob W. White, Charles E. Palmer, Henry S. De Forest, John H. White, Albert Shear, and John McDermott.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessey, manager): The Empire Opera co. inaugurated a season of Summer opera May 31, playing to S. E. O. 31-2 in *Said Pasha*, and giving good satisfaction. Patience will be sung for three nights commencing 3.—GRAND OPERA HOUSE (G. A. Edeas, manager): A testimonial was given Manager Edeas 31, Alabama, by Clement Baintner's co., being the attraction; large and well pleased audience.

—ITEMS: Danion Lyon, of Daly's forces, spent 31 here at his mother's home.—H. J. Yorkley, of Gordon's Minstrels, is home.—Carleton Macy spent a few days here last week.—John L. Kerr is back from Scranton, where he has managed Wagner and Ben's house.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): House dark.

CATSKILL.—HELIDA THEATRE (Kortz and Lampman, managers): New York Comedy co. gave All That Glitters is Not Gold to a small house; they will produce *Grundy's Snowball*, with Walter Walker as Featherstone, 7.—ITEMS: Amelia Loebe, of Ullie Aberstrom's co., is home for the summer.—Harry Hill, of George H. Sumner's co., is home, the co. having closed at Watertown 29.—Joan M. Sullivan and Dan Norris Sullivan, of Sullivan's Comedians, were in town 31.

ROSELLEVILLE.—SHATTUCK OPERA HOUSE (S. O'Connell, manager): The season closed May 29 with *Charming Girl* in *The Minstrel of Clare*; Mr. O'Connell's annual visits to this city; his old house, always eagerly looked forward to as the event of the season; he was accorded an ovation, and, despite the heavy rain, had a \$900 house.—ITEMS: Never before in the history of the Shattuck has there been presented such uniformly good attractions as during the season just closed, and, considering the times, the best advice might be to make most gratifying. The season will reopen the latter part of August, and many notable attractions have already been secured. Our pretty playhouse will be thoroughly freshened up.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The Waite Comic Opera co., which closed 12, has caught the town, and twice daily performances are given to S. E. O. This week's repertoire includes *The Two Vagabonds*, *The Mikado*, *Bohemian Girl*, and *Orletta*. The Harmonic Blecker Hall, Pearl Street Theatre, and Gaiety Theatre are closed for the season.—The attractive cover of *The Minstrel of Clare* 5 caused a lively demand here, and both dealers and members of the profession unite in saying that it is the most attractive, interesting, and reliable dramatic paper published.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The Comedy of Toys May 27, 28, under auspices of the ladies auxiliary of the Y. M. C. A., was one of the prettiest and most charming productions ever given here by local talent; the play was produced by A. C. Hughton, of New York city, who assumed the principal character of Katie; Mrs. Hughton's ability as a teacher is fully demonstrated by the fact that the members of the cast had only three weeks' training; it was a decided success. Charming Girl in *The Minstrel of Clare* 1 to S. E. O.; Mr. O'Connell is a great favorite here, this being his third visit.—AMUSEMENT HALL (Charles H. Bellinger, manager): The following artists appeared 31: Marie Girard, serio-comic; Eva Marsh, character change artist; George Wilson, comedian, and the Reckitts, sketch artists; good business; performance satisfactory.

HALONE.—OPERA HOUSE (H. A. Putnam, manager): Dan McCarthy in *The Dear Irish Home* May 31.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): House dark.

WAVERLY.—OPERA HOUSE (J. K. Mordock, manager): House dark.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House closed.—CELESTINE THEATRE (Jule Delmar, manager): Business at this theatre during its opening week of May 31 has been very good. For the week of 7 the following artists will appear: Charles T. Aldrich, the Morellos, the Silvers, Heath and Silber, Hal Stephens, Chappelle Sisters, Brady and Saunders, and Ancolette Brothers.

—ITEMS: Under the management of Jule Delmar the new theatre bids fair to become a great Summer resort. The services of John Stafford, as stage manager, have been secured.

ODDENSEBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Sousa and his band gave their usual fine performance to a large house May 27.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): House dark.—SINK'S OPERA HOUSE (James H. Searles, manager): House dark.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): House dark.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): The Wilbur Opera co. appeared in Indiana May 31-2 and Beccario 3, 4 to delighted and crowded house.—COOK OPERA HOUSE (S. S. Schubert, manager): The Summer season was opened by The Cummings Stock co. 31; Daly's Arabian Nights was presented 31-2. The Golden Giant 35, and large audiences greeted them. Ralph Cummings, in the lead, proved a painstaking worker and quickly gained favor.—ITEM: J. M. Hennesbury, owner of the Cook Opera House, has assumed charge and has in view several radical changes in the interior of the house.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Flora Stanfield closed a week's engagement to fair business May 24-29 and gave excellent satisfaction. Life of an Actress, A Soldier's Sweetheart, For Congress, The Great Diamond Mystery, Felicia, and Fun in a Boarding School were produced. Howard and Nichols Summer Stock co. opened its engagement 31 in W. S. Gilbert's comedy, *Engaged*, and was enthusiastically received by a large audience. The co. will give only three performances a week—Monday, Wednesday, and Saturday. Co. consists of William Nichols, Cecil Kingstone, Charles Charters, Edward Mackay, Charles Diddin Pitt, Margaret Diddin, Laura Almonino, Sue Belle Meade, Winona Bridges, Mae Hill, and Baby June. An adaptation of *Quida's* *Moths* will be produced 7, 9 and 12.—BLAUZ THEATRE (A. A. Feunyeve, manager): The benefit for Whitney's Point sufferers, by local talent, was largely attended 3.—ITEM: William E. Denison, manager, and Whitney V. Parke, advance agent, for Corne Payton, have returned home for the summer.

PLATTSBURGH.—THEATRE (W. A. Drowne, manager): May Smith Robbins in *Little Trizie* May 31; ordinary performance to good business. John L.

Sullivan Extravaganza co. 2 to a packed house. Coming: Hoyt's A Stranger in New York 7.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager): Edison's Projectoscope drew large audiences May 27-30.

CONOVER.—OPERA HOUSE (E. C. Gane, manager): Katherine Peck 2 in *Election* and *Delarte* to large audience.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): May Smith Robbins in *Little Trizie* 3. The Broadway Stock co. opens a Summer engagement June 7.—TOWN HALL (Leonard and Eddy, managers): John L. Sullivan Extravaganza co. 3 gave a good show to a fair audience.

COURT.—OPERA HOUSE (H. J. Sternberg, manager): Chauncy Olcott delighted a large audience May 27. The Summer Stock co. presented *Niblo* 31 to a large audience. Hope Forrester played the title role in a very charming manner. The remainder of the cast was fully adequate. The audience was delighted, and the players were obliged to respond to numerous curtain calls. The specialty of *Little Niblo* (Tavern) was a delight to everybody, as was also the singing of Miss Fryer. They give Our Boys 4.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Chauncy Olcott in *The Minstrel of Clare* 2 was greeted with a packed house, and gave an excellent performance.—ITEM: The co. closed here for the season; also the house, to be reopened early in August.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager): Irving French 33.

ELIZA.—LYCEUM THEATRE (Wagner and Reis, managers): Chauncy Olcott in *The Minstrel of Clare* May 29 to large house. Theatre closed for the season.

FISKEVILLE.—ACADEMY OF MUSIC: Season closed here.

SWEDEN.—WILSON OPERA HOUSE (J. D. Hutchins, manager): House dark. Season closed.

RALEIGH.—OPERA HOUSE (H. A. Putnam, manager): Dan McCarthy in *The Dear Irish Home* May 31 to capacity of the house; excellent satisfaction.—ITEM: Myra Collins Comedy co. 14-28.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Means, manager): Captain Dick by home talent May 29, 29 to fair business; performance good. Coming: Paige's Players 16, 17.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): ITEM: Justin Paige has been in Greensboro for the past two weeks arranging with his partner, T. J. McAdoo, of this place, for a Summer trip in North Carolina of Paige's Players. They have secured an excellent circuit of towns, including Greensboro, Raleigh, Durham, Goldsboro, Wilson, Salisbury, Charlotte, and Concord, over which they will play the entire summer, returning to each place every three weeks for two nights. The co., with Emma Myrle as the star attraction, includes Will Harker, Phil Riser, George B. Robinson, Whitney Benjamin, and Justin Paige. Manager Feicht, R. J. Johnston, E. A. Fiske, and Sidie Cleveland. They will begin rehearsals 5 and open their season at the Academy of Music 14.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Merchant's Carnival May 27, 29 by local talent to good business; eighty local business firms were represented by charming young women handsomely decorated in the goods and wares of her firm; the programme consisted of drama, music, tableaux, recitations, solos, etc. Primrose and West Minstrels 1. Ward and Vokes in *A Run on the Bank* 5. Yale's Twelve Temptations 11, 12.—ITEMS: Robert Downing in *The Gladiator* canceled 4. The drama *Pocahontas* will be presented by the Athletic Association of the North Dakota Agricultural College on 31.

GRAPTON.—OPERA HOUSE (W. W. Robertson, manager): House dark.—ITEM: Robert Downing, booked for May 29, owing to illness was unable to appear.

manager): For Fair Virginia 1; fair business; excellent performance.

MILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Coming: Among the Breakers by home talent 8.

OREGON.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): House dark.

SALEM.—BIRD'S OPERA HOUSE (Patton Brothers, managers): Columbia Comic Opera co. in Olivette and The Pretty Persian May 24, 25 to fair business; performance good.

PORTLAND.—THIRD STREET THEATRE: Dailey's Stock co. in A Night Off did good business May 23-25. June: Walter L. Main's Circus will appear here in June. Portland Lodge of Elks No. 182 observed Memorial Day 20 at Elks' Hall, Maryman building. An interesting programme was rendered, especially the musical part. Dr. Horace R. Littlefield, in the character of Exalted Ruler Frank C. Baker, presided. D. Sella Cohen delivered an excellent address and Past Exalted Ruler R. W. Mitchell the eulogy.

PENNSYLVANIA.

YORK.—OPERA HOUSE (R. C. Pente, manager): The Ivy Minstrels, a clever local organization, gave a very pleasing performance May 28, the proceeds of which are to assist in the erection of a band pavilion on Penn Park. They will repeat the same 4. The Quadrone Opera co., who have been rehearsing in this city, will give three performances 7-9. HIGHLAND PARK AUDITORIUM (Street Railway co. managers): Kane Opera co. continues to hold the boards 21-5; business good.

BUTLER.—ITEMS: During the Baccalaureate Sermon in the Park Theatre May 30, a lady, overcome by the heat, fainted. Some one in the house yelled fire and a mad rush for the exit started. Fortunately it was checked in time and no one was hurt. The Waite Comedy co. have stored their scenery in the Park Theatre for the summer. The co. open their season September 6 in this city.

SCRANTON.—Theatres all dark.

FREEHOLD.—GRAND OPERA HOUSE (D. Boyle, manager): Edison's Projectoscope and a first-class vaudeville co. May 31-2 to fair business. ITEM: John J. Welch resigned as manager of the Grand Opera House and Daniel Boyle has been elected to succeed him.

READING.—ITEMS: The Reading Traction Co. has erected a Pavilion Theatre at Carsonia Park and engaged the Gonzalez Comic Opera co. under the management of Frank V. French, for the season, which was opened May 31 by a very good production of Said Pasha. The co. is composed of good talent and gives a very clever performance. At Miller's Park a Vaudeville Theatre is being constructed and will be opened about 14. Wallace Keffer, of Reading, will have the management.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (Abel Spitz, manager): Monte Carlo May 27-29; fair performance to average house. Brady's Trilby 31 to crowded house; audience delighted. Coming: The Fay Comedy co. in A Wife's Part 7-9. A Flag of Truce 10-12. ITEM: This house will be provided with a cooling apparatus during the hot months. A new seating arrangement and new scenery will also be introduced.

WESTERVLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Garrick Dramatic co. in repertoire opens the house for a short season 1 and week. ITEM: Manager Bliven is already booking a fine list of attractions for next season. A. M. Potter was in town 2, ahead of the Garrick Dramatic co. William C. Yaeger, musician, of this city, has signed with Primrose and West's Minstrels for next season. Goodrich's Circus was unable to rent a lot for May 28, so did not show here as expected. Madison Corey, late of Hoyt's A Temperance Town co., passed through here 27 on a bicycle en route from New York city to Brooklyn, Mass.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Trilby, under management of William A. Brady, gave a first-class performance to light house 1. Cook's Repertoire co. week of 7.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Engaged by amateur talent, was played May 29 to a large and fashionable audience. The Cook Repertoire co. opened a week's engagement 31, and have been giving very satisfactory performances to packed houses; a great deal of specialty work is introduced between the acts; at the conclusion of each performance, pictures are shown by the biograph.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Season closed May 29 with engagement of Professor Carroway, hypnotist and mind reader. The professor's performances were successful, drawing crowded houses nightly for one week.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager): Bill Arp lectured to a small but well pleased audience May 28. ITEM: O. B. Rosenger has assumed the management of the Academy.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (W. C. Cunningham, manager): The bill week of May 31 includes Leverage Sisters, Phil Peters, Pepita, A. C. Lawrence, and Wilson and Massey; good business. ITEM: The Throader (Charles E. Grapewine, manager): Gertrude Haynes, Anna Chance, Lillian Odell and Russell, opened week of 31 to large house. ITEM: Tennessee day June 1 drew the largest crowd since the opening of the Tennessee Centennial Exposition. The exercises were held in the big auditorium and were presided over by Governor Robert L. Taylor. Bellstedt and Ballenberg's Concert Band from Cincinnati, which has been here since the opening of the Exposition, and has given such splendid music and general satisfaction, closes its engagement 5 and will be followed by Innes' Band from New York, which comes for an engagement of five weeks.

TEXAS.

EL PASO.—MYAN'S OPERA HOUSE (H. Godwin Mitchell, manager): House dark.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): House dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): De Wolf Hopper in El Capitan May 28, 29 and matinee 29 to packed houses at advanced prices. GRAND OPERA HOUSE (J. B. Rogers, manager): The Wright-Huntington Stock co. week of 24 to fair business. ITEM: De Wolf Hopper and his charming wife were the recipients of many attentions both on and off the stage while here. Beautiful Nellie Bergen with her high notes made a hit here and was repeatedly recalled. Howard Kyle is remaining in this city with the intention of giving an outdoor performance of As You Like It during the great Jubilee of Pioneers. There is some probability that the Grand Opera House will be under the management of H. F. McGarvie next season. The house will be remodeled. Jay Rogers will take the Wright-Huntington co. for a short season of the best towns in this State at the close of their engagement at the Grand. H. D. Blakemore is spending his vacation enjoying the lake bathing and festivities.

CODEN.—GRAND OPERA HOUSE (Joseph Clark, manager): De Wolf Hopper and his talented co. presented El Capitan May 27 to largest house of season, and at advanced prices. The co. received eight curtain calls, and Mr. Hopper made a very witty speech. Edna Wallace Hopper, John Parr, and Alfred Klein came in for their share of the applause. This closes the season at the Grand.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House dark.

BELLOWS FALLS.—OPERA HOUSE: Coming: A Stranger in New York 2. CROOK HALL (Mrs.

Henry King, manager): Whittier's Comedians May 31-6.

ST. JOHNSBURY.—STANLEY OPERA HOUSE (C. A. Chapman, manager): Professor and Madame Bonette May 28 failed to appear. Music Hall (C. B. Road, manager): Sousa's Band 31 gave a superb concert to crowded house. HOWE OPERA HOUSE (C. M. Howe, manager): Les Plantes Rouges 1 produced by local talent to small but well pleased audience. The Galley Slave 2 failed to appear.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Host's A Stranger in New York 3 to a large and well pleased audience.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Coming: A Stranger in New York 3.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Pace and French, managers): House dark. ITEM: Thomas G. Leath of Richmond, Va., has leased the Academy.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): House dark.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): A colored dramatic club from Washington, D. C., held the boards May 21 to a large and enthusiastic colored audience. House closed for season.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Foster, manager): Calhoun's Comedians opened May 31 to good house in Struck Gas.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): House dark.

WASHINGTON.

ELLENBURG.—OPERA HOUSE (C. E. Finberg, manager): House dark.

TACOMA.—THEATRE (L. A. Wink, resident manager): House dark. NINTH STREET THEATRE (W. J. Fife, manager): House dark.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): House dark.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Ward and Vokes in A Run on the Bank May 2, 29 to fair business.

WEST VIRGINIA.

CHARLESTON.—BIRLEY OPERA HOUSE (N. S. Burlew, manager): Vocal and instrumental concert by pupils of Professor T. Arlington Smith 2. ITEM: Manager N. S. Burlew rendered several recitations from Shakespeare on the occasion of the Masonic Benefit Concert at Masonic Temple 28 before a large and cultured audience. He had to respond to many well deserved encores.

WISCONSIN.

LA CROSSE.—THEATRE (J. Stradilka, manager): The Photograph Vaudeville co. to poor business week ending May 29. The Giffen-Neill Stock co. 3, 4.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Conner, manager): Remenyi and co. to big business and gave a fine concert May 24. Coming: Alha Haywood 12.

POND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber, manager): House dark.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Jensen's Comedians May 28, 29 to poor business.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Enner, manager): A Railroad Ticket played to a good house May 27 and gave excellent satisfaction. Remenyi Concert co. 2. Coming: Alha Hayward Specialty co. 10.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Railroad Ticket May 29 to good house. A Money Order 31 to crowded house. Coming: Ward and Vokes 12.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Kerina, manager): Coming: J. H. Downing in The Gladiator 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Giffen-Neill Stock co. opened May 31 for the week with Angle, the Country Girl, at popular prices; business good.

SABADO.—THE GRAND (F. E. Shultz, manager): War song concert under auspices of Y. M. C. A. May 9 was a success.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): A Railroad Ticket May 27 to good business; co. fair. Summer Opera co. 2 in Tar and Tartar. Charles H. Yale's Twelve Temptations 3.

RACINE.—BELL CITY OPERA HOUSE (J. B. Johnson, acting manager): Salter and Martin's Uncle Tom's Cabin co. drew their usual good business May 25. Coming: Ward and Vokes 12.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): The Photograph co. May 17-22; business excellent. A Railroad Ticket 26 to large and appreciative audience.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Twelve Temptations 2.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The Giffen-Neill Stock co. gave a successful week's engagement May 23, giving Camille to a full and appreciative house. Coming: Marie Wellesley co. 7.

SHEBOYGAN.—BORN'S PARK THEATRE (C. A. Born, manager): The Louise Reming Stock co. opened their season's engagement May 28, appearing in The Ticket of Leave Man to fair business; good satisfaction; co. comprises Louise Reming, Edna Reming, Millie Willard, Willis Marble, William A. Tulley, James Nelson, Hugo Irving, and E. A. Summers.

CANADA.

TORONTO.—NEHEMY MUSIC HALL (I. E. Suckling, manager): W. J. Bryan, orator. 4. BLOU THEATRE (H. H. Lamplink, manager): An excellent bill provided 31-5 includes Ida Russell, the Queens, La Gracie, Leo Remond, assisted by B. Bishop, Beatrice Gamble, and the Metropolitan to good business. ITEM: The season at the Island Roof Garden will be inaugurated 7. This pretty theatre has been handsomely decorated and refurbished, and the proprietors, Messrs. Rich and Ramsay, are confident of having a very successful season. The opening bill will comprise the following: The Whitney Sisters, Hogan and Hogan, Russell and Russell, May E. Cunard, and Ramsey and Rich. H. E. Jacobs was the Gricha co., who were playing at the Grand 24-29, experienced considerable difficulty in leaving town Sunday, when it came to settling time with the hotel keepers, several members found themselves short, and the hotel keepers seized their baggage. They had to travel without their trunks, as they were billed to appear in Schenectady, N. Y. 31.

VICTORIA.—THEATRE (Robert Jamieson, manager): Signor Foli's Concert co. May 26 gave a magnificent concert to crowded house.

WINNIPEG.—GRAND OPERA HOUSE (Seuch and Sharp, managers): Cosgrove Concert co. to fair business May 24-28. Robert Downing 31-4.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Primrose and West Minstrels May 19; excellent performance to S. R. O. Ward and Vokes 21; fair performance to full house. Signor Foli Concert co. 24; first-rate performance to fair house.

MONTREAL.—THEATRE ROYAL (Spartow and Jacobs, managers): Black Cross Burlesque co. opened May 31 to big business, and gave a fair performance; some of the features are decidedly broad, and would be the better for a little toning down. THEATRE FRANCAIS (W. E. Phillips, manager): On the Rio Grande was presented by the stock co. 31 to good business in a satisfactory way. Mr. Barnes of New York 7-12. ITEM: Mrs. Warner and Affie Warner were stopping at the Balmoral last week and were visited by a large number of their old Montreal friends. Mrs. Warner came to Montreal to inter the body of her youngest daughter, Queenie, who died in New York last Winter. The Academy and Queen's have both closed their regular season. The Queen's opens a summer season of comic opera at popular prices 14.

QUEBEC.—ACADEMY OF MUSIC (Fred W. LeClair, manager): Dan McCarthy 4, 5.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): W. S. Harkins in The Bowery Girl May 25, 26 and Brother and Sister 27-29 to good business. Thomas E. Shea opened in The Man-o'-War's Man 31 to S. R. O. Mr. Shea was accorded an enthusiastic welcome. MECHANICS' INSTITUTE (C. A.

Everett, manager): The Mikado was presented by local talent to big audiences 27, 28.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The season here has closed.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): House dark.

BELLEVILLE.—CORMAN OPERA HOUSE (Charles P. McKay, manager): Vertoscope Corbett-Fitzsimmons Fight 2 to good business.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Clement Rainbridge & co. in Alabama gave an excellent performance to a light house May 21. Sousa and his band of artists gave a grand concert 25 to a fair house.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK: Belasco and Jordan, mgrs.; San Francisco, Cal., indefinite.

A MONEY ORDER: Jas. F. Fulton, mgr.; Manito, Ind., June 7-9.

AGNES CARLTON: Phillips, mgr.; Philadelphia, Pa., May 31-indefinite.

A RAILROAD TICKET: Patterson, N. J., June 10-12.

BUCKLE UP: Baltimore, Md., May 10-indefinite.

BEGGAR PRINCE: F. A. Wade, mgr.; Yankton, S. D., June 7-9.

BANKS STOCK: Sault Ste. Marie, Mich., June 7-12.

BIG CRAYEN & BRACKETT: Montpelier, Ind., June 7-12.

CUMMINGS COMEDY: Washington, D. C., May 10-indefinite.

CULHANE ST. FELIX: Will E. Culhane, mgr.; Hinton, W. Va., June 7-12.

CHICAGO COMEDY: Edward Forsyth, prop.; Thos. K. Clayton, mgr.; Trinidad, Col., June 3-5, Canyon City 8-10.

CASTLE SQUARE THEATRE COMEDY: Tony Cummings, mgr.; Boston, Mass., May 31-indefinite.

CHICK'S GIRL: (Augustus Daly, mgr.); New York City, May 31-indefinite.

DAN MCCARTHY: Joss Burns, mgr.; Rye, N. Y., June 7-12.

WOODMAN: N. B. 10, 11, St. Andrews 12.

EMPIRE THEATRE STOCK: (Charles Frohman, mgr.); New York City Dec. 29-indefinite.

FOREPAUGH STOCK: (Mrs. John A. Forepaugh, mgr.); Philadelphia, Pa., indefinite.

FLORA STANFORD: (Joe G. Glasgow, mgr.); Lake Placid, N. Y., June 7-12. Tupper Lake 14-19.

FLORIAN COMEDY: (Mac, mgr.); May 31-June 12.

FRANKLIN DEWEY: (Dan F. McCoy, mgr.); Wichita, Kan., June 7-9.

GRIFFIN NEILL STOCK: St. Paul, Minn., May 17-indefinite.

GENTLEMAN JOE: Chicago, Ill., May 24-indefinite.

GRACE HEZEL: Esterville, Ia., June 7-12.

GROVER COMEDY: Spokane, Wash., May 31-June 19.

IRVING FRENCH: (Hon. N. Y., June 10-12).

JUNO BARRETT: (Josh Henderson, mgr.); Ashland, Wis., June 7-12.

JOSHUA SIMPKINS: Cambridge, N. Y., June 5-7.

KENNEDY PLAYERS: (H. B. Hooper, mgr.); Montreal, Can., May 31-June 12.

KATIE PUTMAN: Los Angeles, Cal., May 24-indefinite.

KATHERINE ROBER: Providence, R. I., June 7-12.

MYRA COLLINS: (Harper and Collins, mgrs.); Cape Vincent, N. Y., June 7-12.

MC CARTHY COMEDY: Ogunahwa, Ill., June 7-12.

NAT C. GOODWIN: San Francisco, Cal., May 12-indefinite.

NEVER AGAIN: (Chas. Frohman, mgr.); Chicago, Ill., June 7-indefinite.

NANCY GIBSON AND JOSEPH O'MEARA: Marshall, Mo., June 11.

PRESBURY-TORREY: Wayne, Neb., June 7, Norfolk 8, Lehigh 9, O'Neill 11, Atkinson 12.

BOYD & FLAHERTY: New York city May 24-indefinite.

REDMOND DRAMATIC: Stillwater, Minn., June 7-12.

RICE COMEDIANS: (Geo. Peck, mgr.); Frederickton, N. B., June 7-12. Chatham 14-19, Moncton 21-26.

SENIOR PAYTON: Salt Lake, Utah, June 7-12.

SHANNON COMEDY: (Harry Shannon, mgr.); Warrensburg, N. Y., June 7-12. Edward 14-20.

THE PAGES: Des Moines, Ia., June 7-12. Lincoln, Neb., 14-19.

UNCLE TOM'S CABIN: (Salter and Martins, mgrs.); Cedar Rapids, Ia., June 10, Marshalltown 11, Boone 12, Webster City 14, Fort Dodge 15, Eagle Grove 16.

WALKING DELEGATE: Boston, Mass., May 31-indefinite.

WARD AND VOKES (E. D. Stair, mgr.): Minneapolis, Minn., June 6-8, St. Paul 9.

WARNER COMEDY: (Ben R. Warner, mgr.); Springfield, Minn., June 7-9.

WHITTIER COMEDIANS: (R. A. Crolius, mgr.); Biddeford, Me., June 7-12. Portland 14-19, Newport, R. I., 21-26.

WHEEL OF THE TOWN: New York city May 25-indefinite.

OPERA AND EXTRAVAGANZA.

ARKIN OPERA: Kansas City, Mo., May 3-indefinite.

CASTLE SQUARE OPERA: (C. M. Southwell, mgr.); Philadelphia, Pa., indefinite.

CASTLE SQUARE OPERA: (C. M. Southwell, mgr.); Washington, D. C., April 19-indefinite.

CASTLE SQUARE OPERA: (C. M. Southwell, mgr.); Baltimore, Md., April 26-indefinite.

COLUMBIA OPERA: (Charles L. Young, mgr.); Eureka, Cal., June 7-12. Los Angeles 13-25.

DAMRON SYMPHONY CONCERT: Philadelphia, Pa., May 29-indefinite.

DE WOLF HOPPER: (B. D. Stevens, mgr.); Pueblo, Col., June 7, Colorado Springs 8, St. Joseph, Mo., 10, Kansas City 11, 12, Quincy, Ill., 14, Galesburg 15, Peoria, 16, Detroit, Mich., 17, Buffalo, N. Y., 18, 19.

EMPIRE OPERA: (J. E. Furlong, mgr.); Syracuse, N. Y., May 31-indefinite.

EXCELSIOR, JR.: Kansas City, Mo., June 6-12. Chicago, Ill., 14-indefinite.

FRANK DANIEL: (La. Shells and Clark, mgrs.); New York city April 19-indefinite.

FRENCH OPERA: San Francisco, Cal., March 15-indefinite.

GILBERT OPERA: St. Louis, Mo., May 10-indefinite.

GIRL FROM PARIS: (E. E. Rice, mgr.); New York city-indefinite.

GRAT COMIC OPERA: Nashville, Tenn., May 3-indefinite.

HENDERSON OPERA: (David Henderson, mgr.); Chicago, Ill., Dec. 21-indefinite.

JOHN W. ISHAM'S ORIENTAL AMERICA.

MACRAY OPERA: Battle Creek, Mich., June 7-12. Adrian 14-19.

SPANISH JUVENILE OPERA: New Orleans, La., April 29-indefinite.

SORCA'S BAND: Charlestown, P. E. I., June 7, New Glasgow, N. S., 8, Halifax 9, Kentville 11, Yarmouth 12, Boston, Mass., 13, Newport 14, Manhattan Beach, N. Y., 19.

WHEEL OF THE TOWN: New York City, May 31-indefinite.

WILBUR OPERA: (Maud Daniel, mgr.); Rochester, N. Y., May 3-indefinite.

WILBUR OPERA: (Maud Daniel, mgr.); Rochester, N. Y., May 3-indefinite.

MINSTRELS.

FREEMAN: Mt. Carroll, Ill., June 8, Chadwick 9, Milledgeville 10, Mt. Morris 11, Forreston 12.

VAUDEVILLE.

BLACK CROOK BURLESQUE: (Joseph Jermon, mgr.); New York city May 24-indefinite.

BLACK PATTI TROUBADOURS: Voelckel and Nolan, mgrs.; New York city May 15-indefinite.

FRENCH FOLLY: Boston, Mass., June 7-12.

KATIE ROONEY: Washington, D. C., June 7-12.

CIRCUSES.

BARNUM AND BAILEY: Cincinnati, O., June 7, 8, Indianapolis, Ind., 9, Terre Haute 10, Charleston, Ill., 11, Danville 12.

BEFFALO BILL: Wagoner, Mass., June 11.

FOREPAUGH AND SELLS BROS.: Cambridge, N. J., June 8, Bridgeton 9, Trenton 10, Long Branch 11, Jersey City 12.

LA PRABE: Montpelier, Ind., June 8, Muncie 9, Bedford 10, Portland 11, Fort Recovery, O., 12.

PRESBURY'S: Addison, Mo., June

THE LONDON STAGE.

GAWAIN'S GOSSIP.

Cleopatra Radly Done—Sullivan's New Ballet

Deaths—Tree's Plans and Grundy's.

(Special Correspondence of The Mirror.)

London, May 29.

Alas! we started our theatrical week badly. The author with whom we started it was good enough, one William Shakespeare, Gent.; but he was murdered more murderously than I remember.



LOUISE GILSON.

her to have seen him murdered for many a year. The play was Antony and Cleopatra, which was last produced in London by Lily Langtry, who played Cleopatra to the Antony of Charles Coghlan. Both Lily and Charles played poorly enough, methought; but they were histrionic flyers compared with the Ant. and Cleo, vouchsafed to us at the Olympic on Thursday by Louis Calvert and Janet Achurch. The performance was given under the auspices of the Independent (or Bess) Theatre Society, and nearly all concerned flattered the good old tragedy throughout, especially Janet, who oft-times clever and always intense, gave us another potent Dull's House Nora instead of the wily serpent of Old Nile, as the English Shakespeare called the part. Louis Calvert, the Antony, is one of the sons of Charles Calvert, who won so deserved a renown by his splendid Shakespearean production in Manchester; but he (L. C.), albeit a good, honest, vigorous actor as a rule, was not convincing as Antony, to say the least. In sum, what with the falling-out of the lines and the dropping of an irritating tableau-curtain between every scene, we had a full three and a half hours' torture by way of punishment for the many sins we had doubtless all committed. Oh, what we suffered on this, the birthday of our Gracious Queen!

Some of us had had a bit of a set-off in advance by attending the opening of the Victorian Exhibition at Earl's Court by the Duke of Cambridge, cousin to the Queen. The festivities were sandwiched with free luncheon and speeches and all went as merry as a marriage bell. According to the author who suffered so much on Monday, "the readiness is all." There was not, however, too much readiness in evidence on Monday, especially in the department of interest to theatrical folk—namely, the Dramatic and Musical Section, which is ruled by a committee of our leading actors and musicians. When this department is more ship-shape I shall hope to describe it fully to you. Austin Brewster is the press secretary of the Exhibition.

On Tuesday night the most distinguished and gilt-edged people in London (including the noble Sir GAWAIN, who watched the case for THE MIRROR) crammed the Alhambra to suffocation in order to witness the long-looked-for new ballet, Victoria; or, Morris England, by another Sir—Sir Arthur Sullivan. Excitement prevailed during the ninety minutes which the ballet occupied in performance; thunders of applause greeted many of the numbers. Some of these are in the enormously popular maestro's best and brightest manner; but for my part, I think, notwithstanding all the gush lavished upon the music, that a great deal of it is not really ballet music, and is therefore difficult to dance to. It is, of course, in the truly old English passages that our latest ballet-composer is seen at his best—for old English music has ever, as you know, been the chief "influence" of Sullivanian melody.

The ballet is a series of beautiful pictures from English history and legend, all set forth with splendid detail. It starts with a graphic representation of the Druid rites and ceremonies in which we (when we were early Britons and barbarians) were wont to indulge. Anon we are shown a man of May Day revels in the days of Robin Hood and his foresters good; coming of age in Queen Elizabeth's time; a dramatic interlude danced and acted around Berne the Hunter; a series of very rollicking Christmas revels in Carolian days; a huge living picture realizing Parry's fine painting of the coronation of our Queen, and a final scene of color and movement indicating Britain's glory as upheld by her gallant Tommy Atkins and Jack Tar plus dashing bands of colonial regiments pledged to sustain the honor of our good old Union Jack—long may it wave, and the same to your Stars and Stripes—and many of 'em!

Since my last letter four people well known in theatrical circles have passed away—namely, Lady Lawson, wife of the proprietor of the Daily Telegraph and daughter of the late Ben Webster, comedian; Fred Mervin, a clever farcical comedy and comic opera actor and stage-manager; John Bosworth, the young and indefatigable theatrical traffic manager of the Midland Railway, who leaves a family totally unprovided for; and C. J. Phipps, the architect, who had built some seventy theatres, his last being Her Majesty's.

At the just-mentioned Her Majesty's Boer-bohm Tree has bowed to the inevitable, and has announced the last week of The Seats of the Mighty, a play which we London playgoers, like those of your city, vowed, with all respect to Boston, could not last. Tree told me a few days ago that he would next produce a new play by Grant Allen and Frederick W. Sidney, which is an adaptation of a story by the first named. Now, however, the somewhat varying Tree, who always holds that "a manager must be an opportunist," has decided to first put up a series of revivals, starting on Monday week with Tribby. In this Dorothea Baird, Mrs. H. B. Irving, leaving the baby at home, will resume the name-part.

That successful and picturesque drama, Under the Red Robe, will finish its long run at the Haymarket on Wednesday. Next Saturday the

management will put on the new comedy which Sydney Grundy has adapted from "popper" Dumas' La Mariage sans Louis Quinze. Grundy has this week wasted with certain newspaper folk, especially with Malcolm Watson of the St. James' Gazette, for having disclosed the name of the original play. Betsy! Totty! does he think we shouldn't have recognized it on the first night! What airs some of these dramatists do give themselves to be sure. As to my old friend Grundy, he was ever a bit quarrelsome in print. He and I have had many a little passenger-at-arms. Yet do I honor him, for he is a real man, and he can write.

Signs are not wanting that the days or nights of The Physician are numbered at the Criterion. Wyndham has announced a matinee of his beloved David Garrick, and this usually means that "D. G." is going up as a stop gap.

Wilson Barrett, who appeared last Saturday as Othello for the first time in London, and proved a good but somewhat unequal Moor, finishes his long season at the Lyric to night, returning in the Autumn. His Othello is a most interesting experiment—but there is no money in it, especially just now. Maude Jeffries was a sweet—if somewhat staccato—Desdemona, and young Franklin McLeay was admirable as Iago, and it wants playing.

Two Little Vagabonds finishes its enormous run at the Princess' to-night, and will be succeeded next Saturday by your last new American exportation but one, The County Fair, with Neil Burgess as Abbie Price.

The latest American exportation, Secret Service, is going splendidly at the Adelphi. Everybody is talking about it. I never knew an American play to so capture English audiences before, and never did I know one so splendidly advertised *en route*, not to speak of *coram populo*. Attempts are being made to lure Gillette and company to another theatre when they finish their month at the Adelphi.

The latest American article to show in London is Little Lottie, described not only as "The Little Magnet," but also as "the celebrated American comedienne." I struck Lottie at the Royal Music Hall up in Bolton this week, and I must confess that I have seen better "American comedienne" than she. She is merry and dashing enough; also quite sufficiently decolletée, and is already popular. But I discovered no such revelation as the printed announcements, for which Miss Lottie may not be responsible, led me to expect. Certainly her songs, which are of a somewhat old-fashioned "aria" stripe, do not give her much scope for the display of genius, or even for good acting. Perhaps she may give us something better yet.

Dan Leno was to have made his reappearance in London on Monday, but was struck down by influenza, and will not be able to work for some time. Marie Lloyd, who arrived from Johannesburg on Sunday, deputized for Dan at the Canterbury and certain other halls. Marie was in fine form, but displayed just a little too much reversion to type, as Darwin would say, in the matter of certain cork-linging.

We are to see Macbeth at the Olympic on Monday, with your clever little Laura Johnson as Lady Mac.

Drury Lane Theatre has this morning come out as a Limited Liability company.

On Monday afternoon Sir Henry Irving is going down to Canterbury to read Tennyson's Becket in the Chapter House of the local Cathedral. The reading will take place almost on the very spot where Becket was murdered over eight hundred years ago. The proceeds are to be given to the Chapter House Restoration Fund.

HONOLULU TOPICS.

(Special Correspondence of The Mirror.)

HONOLULU, H. I., May 14.

Word has been received from Nat Goodwin's manager by a member of the Hawaiian Amusement company to the effect that Goodwin would be willing to play his company here if a guarantee could be furnished. It was decided by the amusement company to increase the guarantee fund from \$1,000 to \$5,000, to be used as a reserve fund. A guarantee will be sent by the Helge to-day to Goodwin. Should it prove acceptable it is expected he will arrive here with his company on the Alameda, due June 3, for a four weeks' engagement. Goodwin's season in San Francisco will close at the end of the present month.

The Opera House has been dark since the departure of Frank Lincoln, with the exception of one evening (local), and will probably remain so until the arrival of Goodwin, unless the Valdis Sisters Combination appear here on May 14 en route to San Francisco.

C. L. CLEMENT.

FOREIGN NOTES.

It is Olga Nethersole's intention to manage a theatre in London next season, and it is said that she will produce a play by Thomas Bailey Aldrich and a new version of Sardou's Divorcement.

According to the London Era, William Gillette is a close relation of the Beecher family, being, in fact, a nephew of Harriet Beecher Stowe.

At the concerts given in London by W. W. Acton, Paderewski, Melba, Plancon, Ancona, and other notables in the world of music have appeared.

During the recent visit of the Emperor and Empress to Weisbaden a new historical drama, called Der Burggraf, by Captain Lauff, a German military officer, was produced. The chief figure in the play is Frederick III. of Hohenzollern, an ancestor of Emperor William. The playwright's work was written to the order of the Emperor and was favorably received.

A new national ballet by Sir Arthur Sullivan, called Victoria and Morris England, was produced on May 25, at the Alhambra, London, and was received with great demonstrations of enthusiasm. Sir Arthur personally conducted the orchestra.

The manager of the Théâtre de la Porte-Saint-Martin, Paris, was recently notified that no performances would be allowed until certain provisions against fire were made. This order is a result of the Charity Bazaar disaster.

It is said that Madame Sembrick is arranging to visit America next season.

Sardou is said to have been so pleased with the London production of Madame Sans Gêne that he sent Sir Henry Irving the inkstand which he used while writing the play.

Nordica's singing in Lohengrin at the opera is arousing much interest in Paris, although the critics say that her pronunciation is faulty and that her style lacks simplicity and naturalness. She is recognized, however, as a great vocalist.

Jean Richpin, the author of Le Chemineau, has had a dispute with the Comédie-Française, because his new play Martyre, which has been accepted, has not been produced as soon as he thought it ought to be. He threatened to withdraw the manuscript and assumed a dictatorial attitude. He said that he did not choose to wait his turn. The position he took caused considerable surprise and adverse comment, as it is the custom to produce accepted plays in the order they have been received, and there are a number accepted before Martyre which have not yet been put on. Even Victor Hugo bowed to the rule of priority. The only exception made to it has been in the case of Sardou, who insists that any drama of his which is accepted must be put into rehearsal immediately. M. Richpin's dispute has been settled, however, and his play will be produced next spring.

The first dramatic effort of Gabriele D'Annunzio, whose novel, The Triumph of Death, recently caused Anthony Comstock some worry, will be produced at the Renaissance Theatre, Paris, by Eleanora Duse, on June 11. The play is called Songs d'un Matin de Printemps.

At the Jubilee Fund matinee at the Prince of Wales Theatre, London, Sir Henry Irving appeared, for the only time this season, in A Story of Waterloo. Some Herringer also appeared as Galatea in Pygmalion and Galatea, supported by a notable cast.

Charles Wyndham has given up matinee performances of The Physician at the Criterion. This is not, as has been reported, because Mr. Wyndham finds the shortening of his season advisable. He will keep The Physician on till the end of the Jubilee season in July. He has stopped the matinees upon the advice of his medical man.

One of Richard Wagner's operas has been translated into French by Charles Nutter, and under the title of Le Vaisseau Fantôme was produced in Paris for the first time a few days ago, at the Opéra-Comique. The opera proved a pronounced success, the preface winning particularly high praise. It is considered by the musical critic of The Figaro to be one of Wagner's most beautiful overtures.

The company from the Volks Theatre, Vienna, will give a series of afternoon performances, under the management of George Edwards, at Daly's Theatre, London, beginning on June 28. The leading woman is Madame Odilon, who, because of her comedy talents, is called the Austrian Béjane, and who has recently won great success in Vienna in her portrayal of Madame Sans Gêne.

The authorities of the Charing Cross Hospital, London, have received from the committee of the Sir Augustus Harris Memorial Fund a check for £1,000 for the endowment in perpetuity of a free bed in the hospital for those connected with the theatrical profession.

Colonel James Mapleson will open a six weeks' season of grand opera on June 12 at the Drury Lane Theatre, London. He will use in his productions the Imperial Opera company's costumes and scenery, which have been shipped from Boston.

Mrs. Patrick Campbell has not recovered her health as rapidly as was hoped. She is now at Brighton, and her doctors say that a considerable period of complete rest will be necessary to the entire recovery of her health.

A MOUNT CLEMENS STORY.

W. E. Horton tells the following story of a summer evening at Mount Clemens: A party of popular players who make that city their summer home were assembled on one of the streets murmuring sweet melodies, telling of their hits of the past season, and of their engagements for the next. A long, lanky person, who had just been elected a constable and who was bent on making a hit by asserting his authority on the slightest provocation, happened along about that time and ordered them to disperse. They not only paid no attention to his orders, but started in to gey him, when he took out his book and demanded their names. The actors protested at first, but finally concluded to give them. W. C. Cameron said his name was Edwin Booth. "Hap" Ward gave the name of Curcio Payton, Charley Mason that of Harry Miner. "Charley Rose that of Joseph Jefferson, Joe Kelly was Nat Goodwin, and John T. Kelly, Fred Halton; Bobby Gaylor, Otey Shattuck; Charley Young and the others handed in the names of prominent actors and managers. The officer was not "on" to the deception, but looked rather suspicious at Maurice Levi, who said his name was Pat Rooney. The actors were notified to appear at the police court on the following morning, and the majesty of the law moved on. In the morning the constable was on hand, and when the actors had foregathered on the opposite corner they were told it was time to go to court.

"We can't go now; we have got to go to the post office," said Charley Mason.

"Well, come after you get your mail," replied the officer.

"Can't come then," spoke up Fred Hallen.

"We must not miss our bath."

"When can you come?" queried the officer.

A conference was held and it was agreed to be on hand at 2 o'clock in the afternoon, at which time the officer was at his post, waiting for the Thespians. Shortly afterward along they came, arrayed in baseball suits and carrying bats, mallets, etc.

"Say, inspector, tell the judge we can't come over till evening; we've got to play the firemen a game of ball," said "Hap" Ward, as the actors went by without stopping.

The officer was beginning to get mad, and informed the judge that "them show actors" would not come over till evening, as they were going to play ball.

"That's so," the judge replied. "I came very near forgetting that. I want to see that game myself." With which he grabbed his hat and started for the ball ground.

That evening the actors appeared in court, and the judge, after hearing both sides of the case, thought the officer a little hasty and advised him to withdraw the complaint, at the same time telling the actors that they owed the constable an apology for geying him. The culprits acquiesced in the judicial view of the case, and when they told the complainant so he seemed perfectly satisfied and withdrew his complaint. And they still owe him the apology.

CONCERTS ON THE GARDEN ROOF.

The Madison Square Roof-Garden was opened last Saturday evening for the season. A large audience applauded a very happily selected programme of popular modern music as given by the Metropolitan Permanent Orchestra, conducted by Adolf Neusendorf. Commencing with the Tannhauser overture, the bill included a waltz and a mazurka by Strauss, the "Peer Gynt" suite, the overture to The Bartered Bride, and numbers from Verdi, Sullivan, Reinecke, Goldmark, and Suppé, ending with "The Ride of the Valkyries." This programme, calculated to please almost every sort of musician, was admirably played and generously applauded. The roof concerts should enjoy a large share of the favor of warm weather amusement seekers.

GOSSIP.



The above picture is that of Louise Will's Hesper, who is becoming one of the most popular and deservedly successful burlesque artists in the profession. She is thoroughly an American, having been born in New York city, but received her musical training under the best foreign masters. She has a number of successes to her credit, and was a member of E. E. Rice's 1402 company, Hallen and Hart's Later On company, and Eddie Foy's Off the Earth. One of her most recent successes was in the part of the Prince of Mars in Little Miss Chicago, which had a successful run at Clifford's Gaiety Theatre, Chicago. She is at present the prima donna of the company which is appearing at Schlitz's Park, Milwaukee. Her voice is a pure soprano, full of that sympathetic liquid quality, and as delightful as rare, and her blonde beauty and charming individuality add to the gracious spell her singing invokes. Next season she is to play the title role in Sinbad, which will open in Brooklyn on September 4, strongly backed by Pittsburgh capitalists, who have bought the rights of the production from David Henderson, and will give the piece a sumptuous presentation, with many of the original cast.

Carrie Lee Stoyke has just received from Wilson Barrett the sole right to play in this country A Clerical Error. She has also received from Harry Monkhous her version of Ha, She and It, and has two new songs written for her by Miss Brewer, of White Sulphur Springs.

The new play by Franklin Fyles, called Flower Moia, will be produced in Philadelphia at the beginning of next season, and if its promise is realized will be afterward brought to Wallack's for a run. The company will be under the management of Joseph Brooks.

The Théâtre Français in Montreal will close for the summer on July 3.

Ralph Cummings writes that the business of his stock company in Rochester is improving.

The Harkins Stock company is doing well in Halifax and St. John.

E. E. Rice has arranged with Dorothy Uner to play the part of Julie Bon-Bon in The Girl from Paris at this week's Wednesday matinee performance. Miss Uner has been offered the part for next season.

Lucia Moore is out again, after a relapse following a serious illness, and evidently will soon enjoy her usual health.

Engene Wellington has invented a new cycle attachment.

Dan Daly is proud of a gold match safe given him by Hugh Morton and Gustave Kerker.

Oscar Hammerstein has asked Augustin Daly to lend Virginia Earle for the lead in La Poupée, but Mr. Daly has declined.

J. Charles Davis spent Sunday at Boston.

The Fall season at the Bijou will be opened by Roland Reed in The Wrong Mr. Wright.

"Nick" Long, who has been stage-manager for David Henderson's extravaganza companies, played Joseph Herbert's part in The Girl from Paris last Saturday afternoon as a trial for a road company. His work was good.

The latest announcement is that The Girl from Paris will be kept at the Herald Square Theatre throughout the summer.

Manager Frank Murtha has returned to his desk at the Murray Hill, having quite recovered his health.

De Wolf Hopper will present El Capitan on June 26 at Manhattan Beach, where Sousa's Band and Pain's fireworks will open a week earlier.

Many improvements are in progress at Wallack's. The balcony probably will be remodelled to extend straight across the house instead of curving far back as at present.

Silver mounted toilet ornaments were the souvenirs of the fiftieth representation of The Man from Mexico last Friday at Hoyt's.

The Canadian Premier and party saw Under the Red Robe at the Empire last Friday evening.

The Actors' Fund received last Friday from the Comptroller a draft for \$13,570.24, the Fund's share of the city theatre licenses for the past year.

Henry W. Savage is still considering the advisability of introducing to this city one of the Castle Square Opera companies.

Dorothy Uner contemplates suing Nat C. Goodwin, from whose company she was dismissed in Australia.

Charles Leonard Fletcher has returned to the city after a year's absence.

The Musical Protective Union secured last week the return to Europe of four musicians who came to this country under contract.

Fred C. Whitney returned last Friday from the West, having altered his appearance by the sacrifice of his moustache.

Lois Fuller, her mother, and Manager Edward Stevens sailed last Saturday for Europe.

The Rogers Brothers and Jeanette Bagyard have rehearsed a new specialty for A Round of Pleasures.

The Lyceum Stock company depart to-morrow (Wednesday) for Salt Lake City, to begin their annual tour.

Elsie De Wolfe is to have a new play by Marcel Provest in which she may star a few seasons hence.

Lillian Daly was thrown from a carriage last Sunday in Jerome Avenue, breaking her left leg and sustaining other injuries.

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KELLY, N^D MASON IN WHO IS WHO

THE LAUGHING HIT WITH THE BEST FARCE COMEDY IN AMERICA.

GOSSIP OF THE TOWN.

Adela Ritchie and Clay Fitzgerald sailed last week for Europe.

John C. Rice and his cycling suit are prominent features of the Rialto these days.

Jacob Litt sailed last Saturday for Europe.

Leander Nire, of the Bijou Theatre, has purchased the sixty-foot steam yacht *Reuben*.

Walter W. Burridge's large painting, "The Inferno of the Pacific," showing the great Hawaiian volcano of Mauna Loa, is on exhibition at the Murray Hill Theatre.

Ella Russell and her husband, Signor Righini, sailed Saturday for the Handel Festival at the London Crystal Palace. Her return to America next season is as yet uncertain.

Walter Perkins has been compelled by other arrangements to refuse an offer to appear in London in a new play which a well-known manager has written and will produce there.

May Young appeared in Minnie Ashley's part in *The Circus Girl* last night, and made a hit.

Marie Hargraves took part in the bicycle parade last Saturday and was so prettily and tastefully costumed that she has been recommended by the judges for a special prize. Miss Hargraves was attired as Lady Columbia, and her wheel was decked in the American colors till nothing could be seen of the original machine but the tires.

Dorothy Usner will play the title-role in *The Girl from Paris* to-morrow afternoon.

The Good Mr. Best, which has just finished a very successful run in Boston, will be the attraction when the Garrick Theatre opens in the fall. The play is booked for a return engagement in Boston in December.

Two hundred and fifty West Point cadets on furlough will occupy boxes and orchestra chairs at the performance of *The Girl from Paris* on Friday night.

Business-Manager Oppenheimer and Treasurer Appleton of the Casino will have a benefit at that house next Sunday evening.

Enid Mayo, after a recent rehearsal with the Shenandoah company at the American Theatre, was thrown from a horse car and fell violently to the pavement. She was picked up in an unconscious condition with a serious wound on her head and other injuries. She is now suffering in consequence of the accident.

Jerome H. Eddy has suspended publication of his *Weekly Squib* for the Summer. Mr. Eddy will soon go to Western New York for a few weeks' rest.

A highly ornamental signboard in front of the Manhattan Theatre—hitherto the Standard—impresses passersby with the fact that A. H. Woodhull will reopen the house with high class attractions in the Autumn.

The *Evening World* has offered a medal to the press agent who contributes before June 12 the best press story of three hundred words or less.

Harry Harrison Randolph and Annie Lucille Appell will be married on June 16 at the home of Mr. and Mrs. J. Frederick Appell, 2721 Locust Street, St. Louis, Mo.

Corse Payton has secured from Sidney Drew the play *When Two Hearts are One*.

The Macauley-Patton company, supporting Ida Florence Campbell, closed their season at Allentown, Pa., on June 5. Their fourth season will open at Connetquot, O., on August 2, under management of Harry Levy, late of A. Q. Scammon's attractions. Fifteen persons and new scenery will be carried for a tour of forty weeks in Ohio, Pennsylvania, West Virginia, and Maryland, with Robert McClung as stage manager.

Grace Sherwood is recovering from an attack of acute peritonitis, in consequence of which she was compelled to cancel engagements on the Castle circuit and with the Fairmount Park stock company, Kansas City.

Anne Sutherland at the end of her present engagement will go to her home in Chicago, where her sister, Josie Sutherland, died on May 24. She expects to reach New York in a few weeks.

George R. Allison, treasurer of the Chestnut Street Theatre, Philadelphia, opened last week the second season of his toboggan slide at Lincoln Park, New Bedford, Mass. Mr. Allison will spend the Summer near Boston.

Jack Hirsch writes from Portland, Ore., that the Columbia Opera company, of which he is manager, has had a prosperous Spring tour in British Columbia. The company will fill the Summer season in Honolulu.

Manager Craig, who is to have charge of Mr. Hubinger's amusement enterprises in Keokuk, Ia., says there has not been any decrease in the applications for time at the Summer theatre called out by the advertisement inserted in *THE DRAMATIC MIRROR*, and that already enough offers have been received to more than fill all the time of the season provided all were accepted. Mr. Craig is thoroughly convinced that *THE MIRROR* is read by every professional in America, and by many who are not in the amusement business. Letters have been received from scenic artists, fresco painters, stage hands, architects, persons who build and furnish theatres—in fact, from all classes in any way directly or indirectly connected with the amusement business.

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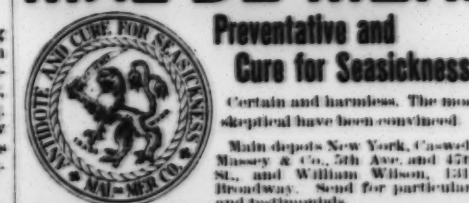
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TELEGRAPHIC NEWS

CHICAGO.

Failure of Gentleman Joe—Hall's Chat About Things Theatrical.

(Special to The Mirror.)

CHICAGO, June 7.

The fog end of the theatrical season always brings many birds of passage through this city, and during the past week we saw quite a number of players hurrying on toward Broadway. Wednesday I met the immaculately attired Joe Buckley trotting along Clark Street, looking as though he were on his way to cash a winning ticket, and he stopped long enough to tell me that his star, Otis Skinner, was visiting friends in the suburbs of Ravenswood. On Thursday morning Nathaniel Goodwin drifted in from the Coast and spent two or three hours with his physician, Dr. F. G. Stanley. Twenty-four hours later the members of his company, Frazer Coulter, Clarence Handysides, and the others, came in and left Friday afternoon for New York. Early in the week George Wilson, the comedian, dropped in on me. He ran over from Mount Clemens, Mich., where he is stopping for a few weeks. He says they are having an early Winter over there, and he came on to buy a sled and a pair of skates. Said he left the soubrettes hanging up their stockings at the bathroom chimney. They missed the last Christmas.

Please tell me why it would not be appropriate to call the chorus girls in The Whirl of the Town "Daughters of the Revolution?"

The annual Summer season at Hooley's opened to-night with Never Again, straight from the Garrick. Miss Rehan and the Daly company closed a successful two weeks' Saturday night with The Magistrate. Lucky Daly! To be able to have an engagement in Chicago closed this year with The Magistrate instead of by the magistrate! His pictorial productions—Much Ado About Nothing and The Tempest—were well received, and the modern plays filled the house. Our old and good natured friend, W. N. Griffiths, who succeeds to the roles of the lamented Lewis, is always a welcome visitor here. A graceful little incident, by the way, marked his introduction into the company. Naturally he was a trifle serious the first night, taking the place of a man who had been a favorite with the company for nearly three decades, and he entered the green-room of Daly's as Sir Oliver Surface with fear and trembling. There were gathered the members of the company all arrayed in their brilliant costumes, and as Griffith stepped in he was approached by dear old Mrs. Gilbert, who courted and said: "Mr. Griffith, we welcome you to Daly's company." What did your Uncle William do? Why he stood there and let large, round tears of gratitude trickle through Sir Oliver's greasy paint.

Digby Bell celebrated the twentieth anniversary of his first appearance on the stage last Friday night, and appropriate souvenirs marked the performance of The Hoosier Doctor at the Grand. The engagement closed last evening, and now the house is "dark," like the Columbia and the Great Northern.

Around a table in Clayton's the other day I found Low Dockstadter, Will Sweetnam, and Gus Williams, three of the funniest men of the vaudeville stage on different lines. Sweetnam was passing through on his way to join his wife in the East; Dockstadter was at the Missouri Temple Roof-Garden impersonating our Senator, "Billy" Mason, and is soon to go on to the Frisco Orpheum, and Gus Williams had just canceled an engagement to appear in the burlesque of The Merry Butcher at Schlitz Park, Milwaukee, and said he was waiting here for a benefit to help him back to New York.

Speaking of testimonials, our old friend Arthur Cambridge, the veteran dramatic agent, who has always been able to furnish an actor to fit any costume, is to take a benefit at the Alhambra Theatre.

The veriscope, showing the Corbett-Fitzsimmons argument, is to be set up at the Grand to-morrow, and on Wednesday evening it will open for a run. It has been well boomed, and will no doubt draw dollars for the stage upon which Mr. Mansfield has so often appeared. (It must give him a chill.)

While reorganizing the Richards and Pringle Colored Minstrel company, Business-Manager Rusco had an application from a Pittsburgh clarinet player who wanted a job. Rusco wrote and asked if he was a first-class colored clarinet player, and the man replied as follows: "I received your letter this morning and I am sorry to say that I am not colored. Thanking you for your quick answer, I am, etc." That is hard luck. Just because he is not colored he lost the job. I'll bet his clarinet is a yellow one.

The stock company at Hopkins' this week is giving that amusing comedy, All the Comforts of Home.

I doubt not that Hooley's has one of its Summer mascots, and that Never Again will run to crowded and convulsed houses during the dog days. A big audience sent it off with a roar to-night, and E. M. Holland, Fritz Williams, Isabel Irving, Sam Reed, Gottschalk, Katherine Florence, and all of the favorites were cordially greeted. It is a very funny play, capably acted, and will surely coin a barrel of money for the little Napoleon of managers.

M. L. Kinney, while searching the secret archives in the city hall of Rochelle, Ill., discovered a "To-night! To-night!" opera house bill exploiting "the greatest of all farce comedies, An Irish Stew." The soubrette star was Miss Ursula Seer. That is the sort of a soubrette name one would naturally expect to find in an Irish stew.

I did not see Gentleman Joe and Mulberry Band, the two plays put on by M. R. Curtis and

David Henderson at McVicker's, but I never saw such a unanimous newspaper "roast" in my life. It was something awful. The plays were insufficiently rehearsed, the people advertised did not appear in many cases, and there was the deuce to pay generally. The engagement of Gentleman Joe terminated suddenly Saturday night at McVicker's Theatre by order of Manager Sharpe. David Henderson, manager of the company, talks of broken contracts, arbitrary action, and ill-usage on the part of Manager Sharpe, and threatens an appeal to the courts for damages. Manager Sharpe says that Henderson's charges and assertions are false, and asserts that he and the public have been the victims. All the members of the company are minus salaries. Mr. Henderson says that he entered into a contract to produce The Crystal Slipper and was unable to do so, and that Manager Sharpe agreed to a change in favor of Gentleman Joe. This is asserted by Mr. Sharpe, but he says that it was the proviso that Henderson should engage Dorothy Morton, Anna Boyd, and several others for the cast, whom Henderson failed to get. The piece was such a palpable failure, Mr. Sharpe says, that he insisted upon changes in the cast, to which Henderson agreed but failed to make. Finally he was compelled to serve notice of a termination of the engagement. Mr. Henderson had assigned everything to Attorney J. W. Leeb.

Little Miss Chicago in Gay Paris is on at the Gaiety and the bright burlesque is drawing good houses. Barney Fagan is responsible for much of its success.

This afternoon vaudeville was discarded for the Summer at the Chicago Opera House, and a season of light opera at popular prices was successfully inaugurated by the McCaull Opera company, with J. Aldrich Libby, Laura Moore, Henry Leone, Milton Aborn and others in the cast, of Said Pasha. W. T. Francis is the musical director, and there will be a change of bill weekly.

Light opera is an apparent "go" at the Schiller, too, where The Beggar Student is the card this week.

We had overcoat weather all last week and the shows did well. "Burr" HALL.

BOSTON.

Shakespeare, Summer Opera, Comedy, and Vaudeville—Benton's Stage Gossip.

(Special to The Mirror.)

BOSTON, June 7.

Shakespeare, Summer opera, Robertsonian comedy, and vaudeville. These show the range of entertainment for the few who are left in Boston.

Sidney Woollett, whose Shakespearean recitals have been a society fad in this city, has tempted fate as an actor, opening at the Park to-night for a special engagement of one week. Although much of society has left town, the theatre was well filled, and Mr. Woollett's impersonation of Shylock was received with unquestioned favor. It is one thing to read Shakespeare and another to play it, but Mr. Woollett showed himself equal to all emergencies. Ellen Rowland, who recently made her debut in New York as Portia, played the character here, and others in the cast were John Malone, Thomas Coleman, Frederic Vroom, Olive Oliver, and Una Abell.

The Walking Delegate opened its second week at the Tremont to-night. The early publication of The Mirror last week prevented my describing the opening performance, and now that the piece is well in running order I can say that it has made an unquestioned Summer success. In its original form it was long-drawn-out and tedious, but the kind suggestions of Boston critics have been acted upon by the management, and as a result the entertainment now moves with satisfactory briskness. The opera is a burlesque on the labor unions of the present time, combined with playful satire on the ancestor worship of Korea, in which country the scene of the opera is placed. The people of the country are disgusted with their professional worshippers, and to their relief comes the Walking Delegate, who organizes a union of worshippers, introduces a boycott on matrimony and gets himself into the usual amount of comic opera difficulty, all ending merrily. Charles Emerson Cook has written some admirable lyrics for the production, "no librettist that I know of displaying such facility in this direction. The music of Lucius Homer is graceful, and promises to be popular. The hits of the production have been made by James Gilbert, Oscar Girard, Christie Macdonald, Laura Joyce Bell, and Josephine Knapp, while Mabelle Wallace Howe improves all the opportunities which are given to her.

At the Castle Square the Summer comedy company gives this week its first performance of Robertsonian comedy in Caste. It was a venturesome thing to present this comedy, because it was only recently that John Hare gave such a superb production here, but the presentation at the Castle Square was thoroughly up to the standard of the earlier revivals of the season, and big business prevailed to-day. The revival of Alabama last week was a capital one, and gave Bostonians a chance to see this Southern play, which had not been given here for four years. It fitted the company to perfection, and the stage settings were the finest yet provided.

Continuous vaudeville is doing a gold mine business at Keith's.

Jay Hunt takes his benefit at the New Grand to-day, Oliver Twist being the bill.

When the season of "Pop" concerts opened it was announced that there would be two conductors who would direct during the season. Max Zach has finished his half, and to-night Leo Schultz wielded the baton with excellent effect.

I am sorry to hear that the face of Frank Buckley will be missing from the box office of the Boston next season. He is arranging to take the management of a company on the road, The Girl from Paris, I hear.

The date for the reopening of the Boston has been fixed at August 16, the attraction being

Harkins and Barbour's version of Uncle Tom's Cabin.

While the sacred concert bill came perilously near passing the Legislature, it was stopped in the Senate after a triumphant course through the House. It was rejected in the Senate, and an attempt for a reconsideration failed.

C. E. Indee, who was business-manager of the Park the last season of the life of John Stetson, has signed to go on the road as leading man with Mand Hillmann. G. K. Robinson will also be a member of the company.

H. Price Webber writes me that the Boston Comedy company has been meeting with specially good success in the northern parts of New Hampshire and Vermont. This is the section of New England where Price is especially popular, and the new characters played by Edwin Grey have made her more of a favorite than ever. A short Canadian tour will be played before the season closes.

Augustin Daly has engaged both Henry L. Southwick and Lola Putnam Tripp to join his company for their English tour this Summer. Although this engagement was known to a few of Mr. Southwick's friends at the time of the recent Daly season in this city, nothing was said about it, as he had not then completed his business arrangements with the Emerson College of Oratory, in which he was a teacher.

The last night of the engagement of The Good Mr. Best at the Museum Hope Ross received word from Charles Frohman telling her to sail at once for London to replace Odette Tyler in Secret Service. Miss Ross had been engaged for the part next year, and had had some coaching by Mr. Gillette before the end of the Boston engagement, and she will study on the Atlantic. She will sail on Saturday from New York. Miss Tyler's withdrawal from the company is not sudden. She never intended to play in London for a long time, and her trip across the Atlantic was simply taken at the urgent request of Manager Frohman, who wished her to be present and take part in the original London performance. Miss Tyler will make a brief run over to Paris with her husband and father, and then will return by the last of July to her future home in Sheperdstown, W. Va.

W. H. Crane ran up from Cohasset last week, and to some friends he was enthusiastic in praise of John Prebrey's new comedy, A Virginia Romance.

During the production of Alabama at the Castle Square the New York idea of perfuming the auditorium with magnolia blossom was tried, but the arrangements at the Castle Square were more novel and efficacious. In New York the fragrance had to come over the footlights to the spectator, but in the Castle Square the arrangement is such that ventilator shafts come up through each chair, and it was in this way that the delicate fragrance permeated the theatre.

Christie Macdonald will not return to Francis Wilson's company for another season. She did not like her part in Half a King, in spite of the fact that she made such a success of the one song which fell to her lot.

One of Blanche Walsh's Boston friends cabled to London to a firm of florists there, and on the opening night of Secret Service at the Adelphi Miss Walsh received a handsome bouquet with the Bostonian's card.

Professor Hutchins, lecturer at Austin and Stone's Museum, is confined to his home with rheumatism.

Wallace E. Hyde, manager of the Paul Boynton company chutes on Huntington Avenue, was married last week to Mrs. Maud Townsend Craven, daughter of F. B. Townsend, the Chicago architect.

Ettie Cogswell went out to Woburn with the Lyceum Comedy company, which she organized in Boston to play East Lynne. The boys in the gallery became unruly and hissed her. As a result, she left the stage and called the curtain down. Stepping before the curtain, she said that money would be refunded, and when the crowd went for the box-office the man with the receipts could not be found. At last accounts the company was still at Woburn, as the actors did not have the necessary 11¼ cents a head to enable them to get back to Boston.

Robert Taber was in Boston last week, having come over to the unveiling of the Shaw Memorial with a party of artist friends of St. Gaudens. On Sunday they had a private view of the monument, and on Monday he viewed the unveiling and listened to the exercises in Music Hall, after which he found relaxation in the first performance of The Walking Delegate. The next day, with his sister, Mrs. Henry Holt, of New York, Mr. Taber left for his farm at Stowe, Vt., where Mrs. Taber will join him on her return from Europe in August. I understand that a side purpose of his trip to Boston was to consult with a local manager in regard to managing his tour next season. He will not be able to go to Europe, as his plans for next season have not been completed.

Fanny Davenport intended to go abroad for the Summer, but as she could not bring in her costumes for her new play without paying heavy duties she decided to have everything made in this country, and is already hard at work. Her home, Melbourne Hall, at Duxbury, is open, and she has been down several times to attend to putting it to rights and to plant the nasturtiums which are such an attractive feature of the Summer. She will soon go down for a long stay, although she still retains her suite at the Copley Square, and it will be some time before she is settled at the Hall. She wants to get the heaviest part of her personal work for her great production in October under way before the really hot weather of August comes on. Her husband, Melbourne Macdowell, is busy getting his boats into the water, but he does not seem to be so keen about yachting as he was last year.

As soon as Boston schools close William Seymour will take his family to Clamavi Towers, which is just across the road from Melbourne

Hall. Mr. Seymour has had a number of improvements made for this season, and his family will be settled by the last of June. In August he will have to go to New York to begin his work with Sol Smith Russell. By the way, I wonder why Boston people have not organized a farewell testimonial to William Seymour?

Maud Hoffman last week sailed for London, that she may rehearse there with E. S. Willard, who spends his Summer in that city. Miss Hoffman may appear with Mr. Tree before she returns.

Minnie Dupree is coming to Boston in a few days to visit friends.

There is a rumor that The Geener may have a Summer run at the Museum.

J. B. Hollis has decided to send out a repertoire company through New England instead of depending upon the production of A College Boy as he had intended.

Edward E. Rose has made a great success of his first season as manager of the Grand Opera House.

With the testimonial to Jay Hunt at the New Grand to-day that theatre closes for the season. The year has proved successful.

Louise Mackintosh has returned to her Boston home after a successful season with The Prisoner of Zenda. She was wanted for another year, but she accepted a more flattering offer to originate an eccentric comedy part in a new piece to be produced in New York early in the season.

The property of the Zoo has been attached in Lynn, a damage suit resulting from the serious accident there last week.

Lawrence McCarthy is going to New York to direct the rehearsals of Nature at the Academy of Music.

Kate Dale, of The Good Mr. Best company, remains in this city, and is at the Parker House.

JAY BENTON.

PHILADELPHIA.

Cool Weather Helps Theatres—The Castle Square Company—Vaudeville.

(Special to The Mirror.)

PHILADELPHIA, June 7.

The cool weather has proved a godsend to the theatres now open. Gilmore's Auditorium, whose closing was announced two weeks ago, is still open and is likely to remain so throughout the month. The Girard Avenue Theatre, after closing its regular season on May 29, opens to-night with a supplementary season on the commonwealth plan, under the management of Davenport and Tournay.

The Castle Square Opera company, in the Gondoliers, last week attracted their usual large patronage, but the rendition of the opera was not up to their usual standard, and except in the case of Gertrude Rutledge, who sang the role of the Duchess, and carried the burden of the performance, most of the others sang and acted with "that tired feeling."

To-night the Grand Opera House is crowded, the first representation of Wang by the Castle Square Opera company being given. In addition to the regular company, Al Hart has been engaged for Wang. Ethel Lynton for her original part of the Widow, and Charles Burrows for Colonel Fracasse. Stage-Manager Andy MacCollin has arranged a series of new dances, surrounded by handsome scenic effects. Everything goes briskly, and Wang is sure of a second week. The Little Tycoon will likely be revived for week of June 21.

The complimentary benefit to Robert Fox, at the Walnut Street Theatre, on June 5, was fairly attended. Wilfred Clarke, Edwin Middleton, the Metropolitan Three, Victory Bateman, and Leo Gordon were the volunteers.

The Girard Avenue Theatre reopened this evening with Creston Clarke, Wilfred Clarke, Harry Davenport, Margaret Dale, Edwin Middleton, Adelaide Prince, Alice Sheppard, Sheldon Lewis, J. B. Everham, Augustus Balfour, William Parke, and Emma Madden in the company, playing a triple bill, namely, German Lessons, Sweethearts, and Toodles, on the commonwealth plan. For the week of June 14, Pygmalion and Galatea.

Frank Moran, the old-time minstrel and Ethiopian comedian, who was at the German Hospital suffering from throat trouble, is in good shape again, and has left town to visit his chum, Tony Pastor, in New York.

The efforts of Manager William J. Gillmore at his Auditorium in presenting weekly a change of high class vaudeville and legitimate attractions are being fully appreciated by the public, and the best patronage of the season is being attracted to the theatre. Eugene O'Rourke and Ada Dare in their sketch, After the French Ball; Harry Le Clair and Edward Leslie in a novelty, That Girl from Harlem; Mark Murphy, Robert B. Monroe's American Lilliputians and Hogan Alley Kids, twenty in number; Annie Lloyd, Stanley Whiting, Proto, the dancing wonder, and Annie Driver, serio-comic, complete the week's programme.

The National Saengerfest to be held at Fother Park, in this city, week of June 21, will be a great affair and attract at least a quarter of a million of visitors. This will be advantageous to the theatres.

Henry W. Savage, the proprietor of the Castle Square Opera company, presented to Stage-Manager A. W. F. MacCollin a magnificent solid silver chafing dish set of eight pieces in appreciation of his valuable services in directing and producing the various operas, and his taking of the role of General Ollendorf, without notice, in The Beggar Student during week of May 3. William Wolff was to have played the part, but was compelled to remain with the Washington company.

The fact that the Bijou Theatre is packed to the doors, day and night, Winter and Summer, proves the appreciation of our citizens of the excellent programmes weekly arranged for their benefit. The special feature this week is Charles Dickson and Lillian Burkhart in the pretty comedieta, A Dish of Dainties, which is

received with great applause. Professor Leonidas' dog and cat circus remains for a second week. McIntyre and Heath, Lou Bloom, and Jane Cooper, in a sketch; Frank Latona, musical tramp; Harry Armstrong, monologist; Les Freres Couture, contortionist; Jennie Caserly, balladist; Connell and O'Day, dancing comedians; Dore Brothers and Hill, banjo trio; Mann and Donna, in comedy; Little Bijou, dancer, and the biograph, with new moving pictures, complete the bill. Charles Dickson and Lillian Burkhardt will remain for a second week, which will see the initial appearance of Lillian Burkhardt in a boy's part in the clever sketch, *A Man About Town*.

Mr. and Mrs. Sidney Drew sailed for Europe June 2, under engagement to open at the Tivoli Theatre, London, for a season.

The Mask and Wig Club of the University of Pennsylvania will give a special performance of *Very Little Red Riding Hood* at the Chestnut Street Opera House June 8.

Helen Russell's English Sports are at the Lyceum Theatre this week, with two performances daily. Josie Darcy, Clements and Marshall, Kennedy and Brice, Byron and Langdon, a burlesque called *A Whirl of Pleasure*, and a satire, *The Bad Mr. Good*, are the specialties. The patronage is fair and the prospects are fair that the house will remain open all Summer.

Charles Single, known to theatregoers as Charles Maurittina, clown and pantomimist, died at his home in this city May 30, leaving a wife and two children.

George F. Martinette, of the Martinette Brothers, who died from injury to his spine while performing at a resort in Montreal, May 26, was a resident of this city.

The Ninth and Arch Museum is now in the hands of the builders, who are making extensive alterations.

Willow Grove, with Walter Damrosch's orchestra of sixty-five soloists, is a great attraction as a Summer day resort. Admission is free. Conterno's Military Band is at Woodside Park, on the new Fairmount Park trolley road. Admission here is also free. The Twentieth Century Sports are booked for the Lyceum Theatre week of June 14.

BALTIMORE.

Summer Opera Reigns Supreme—Summer Sojourners—News and Gossip of Interest.

(Special to The Mirror.)

BALTIMORE, June 7.

Paul Jones was presented and sung to-night at the Academy of Music by the Castle Square Opera company in splendid style. Lizzie Macnichol was superb in the title-role and sang and acted with charming effect. As usual, the chorus was strong and well drilled, and too much credit cannot be given to the management for such productions of Summer opera. The Little Tycoon will be the opera presented next week, and we are promised an elaborate revival.

Little Egypt is the main attraction at Kernan's Monumental Theatre, where the attraction is the Little Egypt Burlesque company.

The Lyric Opera company closed its season at Ford's Grand Opera House on Saturday night before a large audience who wished the performers, nearly all of whom had become favorites, good luck in their new fields of labor. The company left for Wheeling, where they will present three operas this week.

Electric Park opened to-night with a good variety company under the direction of Manager Charles E. Ford. A large crowd greeted the initial performance, and all indications point to a successful season.

The popular concerts will continue to attract at the Music Hall. Manager Strakosch introduces novelties of the vaudeville stage each week, and he is quite well satisfied with the success already met.

A Japanese Tea given at the Academy of Music after the matinee of *The Mikado* on May 29 was a great success. Grace Golden poured tea, and a cup from the hand of the charming little Yum Yum was regarded as a prize.

The alleged "Barrison Sisters" appeared at the Auditorium Music Hall last week.

The Spanish-American merchants occupied boxes at the Academy of Music this evening. They are the guests of the Commercial Museum of Philadelphia and have been traveling extensively in this country.

To-morrow evening the fiftieth performance of the Castle Square Opera company will be given. Handsome souvenirs will mark the occasion.

The Bohemian Girl will follow the Little Tycoon at the Academy of Music, and this in turn will be followed by *The Gondoliers* and *Wang*.

The Baltimore Lodge of Elks have presented Nixon and Zimmerman with a handsomely engrossed set of resolutions expressive of their thanks for the use of the Academy of Music for their memorial services.

A number of the artists in the Castle Square Opera company have made friends in the city by their kind services rendered to the churches in singing at the Sunday services.

Mr. and Mrs. William H. Currie are at The Stafford. They will spend the month of July at Chattanooga Springs, a short distance from Baltimore, and will be joined a little later by the popular E. N. Dasher, of the Hoyt and McKee staff. Mr. Currie is seen about a great deal with Manager Tunis F. Dean. They are warm friends, and will make up a little party to spend the Summer months together.

Richie Ling had to sacrifice his mustache for Nanki Poo. This was unfortunate, as it was very becoming to the handsome tenor.

Lizzie Macnichol denies the report that she is engaged to marry a prominent business man.

Annie Meyers was in town last week. She left for St. Louis, where she will sing for the Summer season.

Joseph H. Greensfelder is visiting his family, who reside here. He is an old Baltimore boy,

and has many warm friends who are always glad to welcome him.

Nora O'Brien will return home from London immediately after the Queen's Jubilee. Miss O'Brien was a member of Wilson Barrett's company last season and, I understand, was very favorably received.

George V. Hobart wrote some clever verses for Koko's topical song. They were sung by Ed Temple and took the house by storm. Mr. Hobart is writing a comedy for Anna Boyd, which will be produced next season. E. Temple made a splendid Koko last week. His acting was thoroughly up to the standard set by the distinguished artists who have played the part. Mr. Temple must also be praised for his admirable stage management, which really left nothing to be desired. HAROLD RUTLEDGE.

WASHINGTON.

His Little Dodge for the First Time in America—Summer Opera Booms—Gossip.

(Special to The Mirror.)

WASHINGTON, June 7.

The Columbia Stock company of the Columbia Theatre present for their fourth week's bill the first American production of Justin Huntley McCarthy's hypnotic comedy—an adaptation from the French of Georges Freydeau and Maurice Hennequin—*His Little Dodge*, now running successfully in London. E. E. Rice owns the American rights, and the presentation this week in the capable hands of this company is with a view to test its market value as one of the attractions for next season. The cast and the play are short, but the three brief acts are filled to the brim with entertainment of a hilariously funny nature, and the four principal characters have a great deal of work to perform. The cast:

Sir Hercules Little	A. S. Lipman
The Hon. Mandeville Hobb	James O. Burrows
Pollaby Petlow	William Boag
Grice	Geoffrey Stein
Lady Miranda Little	Katherine Grey
Jane Candy	Carrie Berg

His Little Dodge deals with the adventures of Sir Hercules Little, who has wedded a widow of a very jealous disposition. Small wonder, since from an old diary she has discovered that her first husband systematically deceived her for years, and by her constant spying and suspicions she drives Sir Hercules to seek society away from home. This he accomplishes by a very clever "little dodge." In brief, he is an amateur hypnotist, and discovering his power over his wife, he simply throws her into a trance whenever he feels like spending an evening out, and when, on returning, he wakes her, she remembers nothing of what has transpired, and, in fact, is even unconscious of having been asleep. This strategem is too good to keep, so in a confiding moment he tells it to a supposed friend, Hon. Mandeville Hobb, who has himself been an admirer of the fair widow in times gone by. So the next time Sir Hercules goes out, Mr. Hobb comes in by way of a window, and, awakening Lady Little, proceeds to enjoy a social evening with her. In the meantime, Sir Hercules has been calling on the wife of a neighbor, Pollaby Petlow, and, just by way of an experiment, puts her into a hypnotic trance. The unexpected return of Petlow sends Sir Hercules away, leaving the lady still in the trance, from which her husband endeavors in vain to arouse her. On Sir Hercules' return home he finds his wife apparently asleep, although in reality she is only feigning. From the irate Petlow, who comes in to upbraid Sir Hercules, she learns of her husband's deception, and is about to leave the house in anger, when he again exercises his hypnotic powers and puts her to sleep. When she awakens she finds Sir Hercules and Hobb engaged in a game of cards, which they assure her has been in progress all evening. She is about forced to the conclusion that she has been dreaming, when Petlow returns to complain that he cannot awaken his wife. This reopens Lady Little's eyes, and from this point on the complications become fast and furious. During the week, upon invitation of Mr. Rice, there will be a large contingent of New York theatrical people here to witness a performance. The pretty one-act curtain raiser, *One Touch of Nature*, preceded the comedy. A man with a Past is in rehearsal for next production.

Willard Spencer's tuneful work, *The Little Tycoon*, is receiving an admirable interpretation by the Castle Square Opera company at the Lafayette Opera House. The opera is handsomely mounted, the fete scene in the second act being brilliant with electrical effects. The cast is strong and embraces Raymond Hitchcock as General Knickerbocker, Joseph Sheehan as Alvin Berry, W. G. Stuart as Rufus Ready, Reginald Roberts as Lord Dolphin, Arthur Woolley as Teddy, Grace Golden as Violet, and Etta Bartlett as Miss Hurricane. The choruses were again a strong feature. The Gondoliers, which follows, will in turn be succeeded by *Wang*, with Albert Hart in the title-role.

Robert Grau's Celebrities, as the vaudeville combination at the Grand Opera House is named, remain another week, and present to-night to a very large audience a new array of high-class specialists, comprising Marion Mason, Montgomery Irving in feats of strength, Sam J. Ryan, Witter Peabody, May Wentworth, Mlle. Flora, Mr. and Mrs. William Robyns, and Lumiere's Cinematographe.

Katie Rooney's Greater New Yorkers is the attraction this week at the Lyceum Theatre, opening to a large gathering.

A feature of the week at the Lafayette Square was the singing of the Star Spangled Banner by the Castle Square company at the close of every performance of Paul Jones. It was received with cheers and great applause.

Manager John W. Albaugh spent several days of last week in Jersey City. Last Thursday his daughter, Sara Constance Albaugh, was united in marriage with Frank Edwin Henderson, man-

ager of the Academy of Music of that city. The ceremony took place at St. James' Episcopal Church in Long Branch, where both Mr. Albaugh and Mr. Henderson have Summer places.

JOHN T. WARDE.

CINCINNATI.

Summer Gardens Drawing Crowds—Pearl Andrews' Hit—Current Bills—News.

(Special to The Mirror.)

CINCINNATI, June 7.

There has been nothing of importance in the theatrical circles during the past week. The Grand is given up to the veriscope pictures of the Fitzsimmons-Corbett fight and is having big audiences for each reproduction of the big mill. The Fountain Square and the Pike are being used for the various devices for illustrating the games played by the Cincinnati Baseball Club while on its Eastern trip. The success of these ventures depends wholly on whether or not the Reds play winning ball while away from home.

The Walnut will be turned over to Max C. Anderson on July 1, and it is his intention to spend a great deal of money on the theatre and make it one of the handsomest in the country. He left for the East last week to arrange bookings for the coming season.

Pearl Andrews made a hit of the first magnitude at the Ludlow Lagoon last week and her engagement has been extended. Her impersonations are artistic in the extreme and win commendation from all her hearers. Associated with Miss Andrews on the bill are Murphy and Mack, Lowell and Lowell, and the Racket Brothers. Manager Noonan at the Lagoon has hit the popular fancy. The *table d'hôte* dinner at the Casino is proving very attractive.

The first Summer night fete and promenade concert of the season was given at the Zoological Gardens Friday evening last. Albeit the night was chilly, the attendance was large and gave promise of another successful series of those charming concerts that have contributed so much to the welfare of the Zoo. The opera season will not be in until July.

Harry Askin, of opera company fame, passed through Cincinnati Friday, en route to Nashville.

Barnum and Bailey's big circus, menagerie, and hippodrome are here for to-day and Tuesday. It is the first circus that has visited Cincinnati for a number of years.

Chester Park is drawing many people within its gates. The following artists will appear in its theatre the coming week: McAvoy and May, Conroy and McDonald, Carroll Johnson, the Leigh Sisters, Walter Ellis, Jessie Mae Hall, and Sharp and Flat. The acts are cleverly presented and sustain the reputation that Chester Park is fast building up. WILLIAM SAMPSON.

ST. LOUIS.

Summer Amusements Hindered by the Weather—Theatre Gossip.

(Special to The Mirror.)

ST. LOUIS, June 7.

Cold and rainy weather made the open-air resorts suffer nearly every night last week. The pleasant nights, however, brought large audiences out, and the various places of amusement were well patronized.

Forest Park Highlands last Sunday had an attendance as large as that on its opening Sunday. The bill was strong and attractive. The leading features were George Felix and John L. Cain, Lewis and Ernest, Joe Natus and Lydia Barry. The others made up a bill of excellence. The offering yesterday only added to Colonel Hopkins' reputation for good judgment in selecting drawing cards. The bill included John and Emma Ray, Rountania, Lew Sully, Morton and Revel, Walter Ellis, Lewis and Ernest, Gracie Hazard, and many others. The audience was very large.

At the Suburban, Manager Gumperts also furnished a strong programme last week. Edward Harrigan presented for the first time in St. Louis a one-act comedy, entitled *Nugent* from Yonkers, which embraced the most important scenes from one of his plays. He also introduced a number of his latest songs. Press Eldridge repeated his success of the week before, while the rest of the vaudeville bill was strong. Yesterday a change of programme was made, and among the artists appearing were Mr. and Mrs. Charles T. Ellis, Filson and Erroe, John E. Drew, Ray Vernon, and the Sherman and Morrissey's Jay Circus of twenty-four people. The attendance was very large.

Koerner's Garden Theatre was opened for the Summer season yesterday, and a crowd attended. Suppe's popular opera, *Clover*, was presented by a company strong in every detail. The cast included Fille Sallinger, Annie Meyers, Drew Donaldson, Ida Vernon, Alice Gaillard, Charles Bassett, Ben Lodge, Fred Urban, Francis Gaillard, Sinclair Nash, Kraft Walton, and Al. Reed. The Mises Sallinger, Meyers and Donaldson, and Messrs. Bassett, Lodge, Urban, and Gaillard did excellent work and received frequent encores. The chorus has been well selected. Musical Director John Lang wielded the baton, and Fred Urban managed the stage. The start was most auspicious for a successful season.

To-night the Castle Square Opera company, under the name of the Boston Lyric Opera company, opened at Uhrig's Cave in Cavalleria Rusticana and Lucia di Lammermoor. The Cave has been put in excellent shape by the proprietors, John and Frank McNeary, for the season, and everything points to a good season of opera.

The Boyton Garden did a good business during the past week, and the second week opened well yesterday. Jennie Yeamans was the leading feature and chief entertainer of last week's vaudeville, and her success was so pronounced that she has been engaged for this week.

Charles P. Salisbury, the late resident man-

ager of Hopkins' Grand Opera House, had a benefit at Hopkins' last Monday. In the afternoon most of the vaudeville acts were given, and the evening programme comprised a number of vaudeville specialties in conjunction with three comedies, *Sweethearts*, *Our Mutual Friend*, and *Our Married Men*. Members of the stock company remaining in the city and others took part in the dramas. Two big audiences attended. Mr. Salisbury left Tuesday for New York. He says that he will manage the new theatre at Sixth and St. Charles Streets next season.

Barnum and Bailey Circus was in town last week, and played to a very large business.

Fred J. and Juliet Mongean, who under the name of Paulo and Dika were to have appeared at the Hagan the week previous to its closing, but on whose act Manager Hagan rung down the curtain, claiming that it was indecent on account of Dika's costume, have brought suit for the amount of their week's salary, alleging a breach of contract.

W. H. Rudolph, press agent for Jennie Yeamans, took his departure last week without bidding Miss Yeamans good-bye. He cashed a check at the hotel for \$100, payable to her, from Manager Butler of the Boyton Theatre, it is said. One of the daily papers printed a story reflecting somewhat on her, she claims, and she has brought suit for libel. Damage for \$35,000 is asked.

Little Miss Minette Wheeler, of this city, who has been on the stage for one season in an Eastern company, has been engaged to play the coming season with Jack and the Beanstalk. She will take the role of Little Miss Muffett, and will go East early in July.

Colonel John D. Hopkins, of St. Louis and Chicago, is now the vaudeville king. Word comes that he has united the Hopkins and Kohl and Castle circuits throughout the country. The list includes Hopkins' Grand Opera House and Forest Park Highlands, St. Louis; Hopkins' Theatre, Chicago Opera House, Olympic, Haymarket, and Masonic Roof, Chicago; Hopkins-Duquesne, Pittsburgh; Pike Opera House and Chester Park, Cincinnati; Alhambra, Milwaukee; Orpheum, Indianapolis; Orpheum, Los Angeles; Orpheum, San Francisco; Fairmount Park, Kansas City; also theatres in Louisville, Minneapolis, and St. Paul. In addition to these he books attractions for fifteen or twenty other houses in various parts of the country.

Sam Abeles, of the St. Louis Chronicle, will do the press work for Forest Park Highlands this Summer, and for Hopkins' Grand Opera House next season. He is a brother to "Sig" Abeles, of the My Friend from India company.

A four-act comedy by a St. Louis woman, Mrs. L. E. Bates, called *Gussie's Uncle*, was given at Hopkins' last Saturday at matinee and evening performances. Gus Weinberg, of Hopkins' Stock company, took the title-role and Arthur Mackley looked after the stage management.

The sixteenth anniversary of the School of Elocution and Dramatic Art and the seventh anniversary of the St. Louis Versatile Club will be celebrated at the Fourteenth Street Theatre on June 8. Four one-act plays will be given. Both institutions were founded and are managed by Professor Edwin McDowell, of this city.

Drew Donaldson made quite a hit last night in the opera of *Clover* at Koerner's Garden Theatre, by her charming singing of the interpolated song "At the Gay French Ball," from the opera of *The American Beauty*.

The police department is waging a war on the low variety theatres in the central part of the city, and several of them have been ordered to close.

Gertie Lodge, who has been for several seasons in Summer opera at Uhrig's Cave, spent several days here last week. She closed with the Grau Opera company at Nashville, Tenn., last week, and was on her way to join the Schiller Theatre Opera company in Chicago.

C. W. Whitney, of the Oriental Theatre, proposes to open the roof garden next Sunday for the season.

W. C. HOWLAND.

Born.

SEMON.—A son to Mr. and Mrs. Harry W. Semon, at Philadelphia.

Married.

BUCK—O'BORKE. W. Hallock Buck and Margaret Loretta O'Rourke, at New York city, on June 2.

GULICK—McCoy. R. M. Gulick and Miss McCoy, in Pittsburg, on June 1.

HENDERSON—ALBAUGH. Frank Edwin Henderson and Sara Constance Albaugh, daughter of John W. Albaugh at Long Branch, N. J., on June 3.

HYDE—CRAVENS. Wallace E. Hyde and Mrs. Maud Townsend Cravens, in Boston.

ROGERS—PROWSE. William A. Rogers and Anna D. Prowse, at New York city, on May 29.

YORKE—PALMER.—Oswald Yorke and Agnes Palmer, in Greenwich, N. Y., on June 2.

Died.

GLENN. Thomas Glenn, at Cambridge, Mass.

PLESSY. Madame Armand Plessy, of Paris, France, on May 29 at 12 years.

RYLEV. Mrs. Thomas W. Ryley, Emily Barker, at Albany, N. Y., on June 4 of peritonitis.

SEYMOUR. Mrs. Eliza Lydia Seymour, in Boston, on June 3.

SCRIBNER. William Scribner, at New York city, on June 6, aged 50 years.

VENNER. Maud Venner, near Southampton, England.

Annie Irish

ENGAGED

With W. H. Crane for his Leading Woman.
SEASON 1897-98.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - - - JUNE 12, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

DALY'S—THE CIRCUS GIRL.
EMPIRE—UNDER THE RED ROSE, 8:30 P. M.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HERALD SQUARE—THE GIRL FROM PARIS.
KREWE'S UNION SQUARE—VAUDEVILLE.
KREWE AND HALL'S—VAUDEVILLE, 8:15 P. M.
KNICKERBOCKER—A ROUND OF PLEASURE, 8:15 P. M.
MURRAY HILL—VAUDEVILLE.
PLEASURE PALACE—VAUDEVILLE AND FANCY.
PROCTOR'S 284 STREET—VAUDEVILLE.
ST. NICHOLAS MUSIC HALL—VAUDEVILLE.
TONY PASTOR'S—VAUDEVILLE.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, \$1.25—payable in advance. Address changed as often as desired.

LATER advices from London as to the honor paid Secret Service by the Prince of Wales are to the effect that Mr. GILLETTE alone was called into the royal box for compliment. The cable originally coupled CHARLES FROHMAN with the author-actor in this testimonial. And yet had it not been for Mr. FROHMAN the Prince and his people never would have enjoyed the treat that Secret Service gave them.

THE New York Herald, which in occasional pieces of theatrical "news" is as unique as it always is in its editorial aspects, had an editorial Sunday on the "Summer Theatrical Outlook," which may have been written on board a midocean yacht or by its baseball reporter. If the Herald will refer to the files of its contemporaries—or even to its own—and study the happenings at this time last year, or the year before last, or the year before that, it will discover that the outlook for Summer amusement is about the same now as always, with about the same—or a little better—entertainment running at the theatres at Summer's beginning.

THOSE who calculated upon BERNHARDT's antagonism of DUSE in Paris are wiser than they were. It is no doubt true that the queen of the French stage, exercising her feminine prerogative, which had been emphasized by long dramatic regnancy and self-belief of supremacy, has in other places than Paris said things about the Italian actress that would not enhance BERNHARDT's reputation for politeness or for artistic catholicity. But SARAH is not simple, withal; and she has appeared to lead demonstrations of DUSE's Parisian popularity because she knew she could not with any credit hinder it.

THE bazaar holocaust in Paris has resulted in more stringent regulation of the exits from theatres in that city. The Prefect of Police has issued a circular to managers requiring them to place every door of their houses at the disposal of the leaving public. It is also forbidden to keep special exits required in case of danger closed, as has been the custom in some theatres, and men are to be appointed to open all doors at the slightest alarm. In these respects, the best theatres in New York are, no doubt, far in advance of those abroad. All exits are regularly used, and, in accordance with the exacting local law, they are numerous enough for any emergency.

ON THE RIALTO.

THE Rialto—that shifting scene of display, activity and leisure of which THE MIRROR building is now the centre—is again thronged with members of the profession who between theatrical seasons there congregate. Whether a player has been fortunate or unfortunate, whether he is now prosperous or under evil dispensation, the Rialto draws him as would a magnet a steel particle. It is his Mecca at this time, and ill indeed must be the hap that holds him elsewhere. If his season has been good and his future stage year is insured, he must here disclose that fact in appearance if not by word. If his luck has been ill and his prospects are not good, here he meets his fellows to put on a front of bravery and to pursue hopes of better things. Here he comes, in short, in any circumstances, and here shall we see him, if he is unfixed, until matters of business now unsettled are determined. And let him be welcomed in any case, for welcome he deserves.

What other calling is there whose followers, as a mass, under like circumstances, would in leisure make a showing of prosperity with more becoming modesty, or that in bad fortune would dissemble anxiety, and perhaps cloak actual suffering under the aspect of courage, patience, good temper, and with fair conduct? What like number of any other profession, in their happy holiday or under enforced idleness after a season of disappointment and hardship, would conduct themselves with the quietude and the spirit of hopefulness that mark the throng of the theatre now in evidence? In answer it may be said that there is no relative number of any calling or profession who, as a body, would in like case demean themselves so well and admirably.

There are, of course, a few among the many of the stage on the Rialto who ostentatiously emphasize success or who lack self-restraint and gentlemanliness; but they are the exceptions that at once show human diversity and enforce the fact that the great majority are well conducted. May those among the seasonably idle whose fortunes are happy remain prosperous in accordance with their deserts; and may all who deserve yet need good fortune enter upon it with the coming season!

UPHOLSTERY.

GEORGE BERNARD SHAW, whose outgivings are usually interesting on the score of idiosyncrasy, has of late delivered himself as to theatre upholstery in a fashion that scores on common sense.

"I would abolish from theatres upholstery in the nature of plush and velvet," he says. "Its contact with the sitter is so clingingly intimate that it stops the circulation in the smaller vessels near the skin, so that the playgoer at last finds himself afflicted with 'pins and needles' from the small of his back to his calves. At Bayreuth there is no upholstery—only a broad, cane-bottomed seat. This gets rid of the stuffiness which makes the stalls of some theatres less wholesome than the pit; but it would prove rather Spartan accommodation after a time if the audience did not leave the theatres for an hour between each act. In London we require cushions, but they should be covered with woollen cloth, and the stuffing should be unadulterated."

If managers who control or own theatres would give ear to counsel of this kind, there would not have to be so much upholstery of auditoriums with "paper" in order to make show of business. If theatres were fitted in soberer colors as to the seats, vacancies therein would be far less apparent. But in houses of amusement where blazing red and other violent hues in plush make seats conspicuous, the absentees are more plainly in evidence than the attendants, paradoxical as this may seem, to say nothing of matters aesthetic or of personal comfort, with which Mr. SHAW's essay deals.

A NOVELTY in souvenirs has been devised by the management of Terry's Theatre, London. It is proposed to give diamond brooches to "the three most faithful patrons of The French Maid," now running there. Coupons are issued to all buyers of seats, and to the persons securing the largest numbers in accordance with the plan the trinkets will be awarded. No hint of the value of the brooches is given. Information on this point might inspire competition, or discourage it, without reference to the worth of the entertainment.

DAVENPORT ADAMS asks: "How ought the Ghost in Hamlet to speak his familiar speeches?" And he leaves it to be decided whether the traditional funeral monotone adopted by personators of that character or "a natural indignation and pathos" befits the phantomic personage. This is a subject worthy of some great and authoritative spiritualist, or of ALFRED AYRES.

PERSONALS.



CAYVAN.—Georgia Cayvan has returned to the city after her first starring tour, which she says has been a highly successful and a most enjoyable experience. Miss Cayvan and her excellent company were received with the utmost cordiality in all parts of the country, and the new star is lost in admiration of the many beauties of the far West which it was her privilege to see for the first time. The plans for her next tour are not yet definitely arranged.

HURLEIGH.—Franciyn Hurleigh has been engaged to play with Herbert Kelcey and Effie Shannon next season. He has gone to Ontario Beach for the Summer.

MACK.—Andrew Mack was seriously ill with gastritis at his home in this city last week, but is now on the high road to recovery.

GOODWIN.—Nat C. Goodwin arrived in town last Friday, having closed his season. Mr. Goodwin, Maxine Elliott, and others of the company occupied a box at Friday's performance of The Girl from Paris.

DOWNING.—Robert Downing has canceled his Northwestern tour and returned to Minneapolis, where Mrs. Downing (Engenie Blair) is playing a Summer engagement.

MANTELL.—Robert B. Mantell spent Sunday in town as the guest of his manager, Mart B. Hanley.

HERBERT.—Joseph W. Herbert resigned last Saturday from the cast of The Girl from Paris, his part being assumed last evening by William Blaisdel. Mr. Herbert will sail to-morrow (Wednesday) for England.

BENNETT.—Johnstone Bennett and S. Miller Kent sailed last Saturday for Europe. They will spend the Summer in London.

DAMROSCH.—Frank Damrosch sailed last Thursday for Europe, and four hundred members of the People's Choral Union sang a godspeed to their popular conductor.

BATES.—Marie Bates will go to Pleasure Bay in a few weeks for a Summer sojourn. She had received an offer for a European engagement, but legal matters prevented acceptance.

EARLE.—Virginia Earle denied last week the repeated reports that she intended to resign from Angus's in Daly's company.

RUSSELL.—Lillian Russell has removed to comfortable apartments at the Arston, where she will probably spend the Summer, making brief trips out of town.

MORELAND.—Beatrice Moreland will sail on June 10 for Europe with a party of friends. She will visit all of the principal places of interest in Southern Europe and England, returning to America in August to resume her work in comedy and leading roles.

THOMPSON.—Denman Thompson will return to the stage in the Autumn, resuming his familiar character, Joshua Whitcomb, in The Old Homestead. Mr. Thompson's company will be the only one to present the play next season.

DODSON.—J. E. Dodson has secured from Charles Coghlan the rights to his new comedy, Dr. Quixote.

STEVENS.—Edwin Stevens will return soon to the Tivoli Opera House, San Francisco, where he will present a new opera by Herman Perlet and Edgar Smith.

DE RENZKE.—Jean De Renzke's race horse, Claude Frolio, captured the Warsaw Derby last Tuesday.

DALY.—Mr. and Mrs. Augustin Daly and Ada Rehan will sail for Europe to-morrow (Wednesday), and the Daly company will follow on August 11. After the jubilee Miss Rehan will rest at her bungalow in Cumberlandshire.

JONES.—Says the Pittsburg Press: Mrs. W. G. Jones (Julia M. Cooke) is staying at the St. Charles Hotel. All her spare moments during the past week were occupied in receiving old-time friends, men and women who knew her as a member of the old stock company in the halcyon days of the Old Drury. In those days one of the conundrums propounded by the wits was: "Why is the Old Drury like the Monongahela House?" Answer: "Because both have a good Cooke."

HYDE.—George Merriam Hyde has an appreciative essay on Ibsen in The Book Buyer for June.

MERVILLE.—Lena Merville is at her home in Yonkers, recovering from surgical operations performed on her shoulder and arm. The careful nursing of her sister, Marion Elmore, has done much to bring about such good results.

DE BELLEVILLE.—Frederic de Belleville has been engaged by Mrs. Fiske. He will play Alec D'Urberville in Tess of the D'Urbervilles. This fine artist's services were in great demand for next season, several offers having been made him for important productions. Mr. de Belleville has changed his mind about going abroad this Summer. He will remain here.

TO THE FATES.

I shall not halt, nor lag behind,
Nor shuffle down deserted ways;
For I shall still occasion find
To accompany the days.

No bid for pity shall I make,
Nor kiss the dust for flying gain;
Nor, though my soul should crack and break,
Will I let it's dented surface stain.

With ready praise, to soothe the Up,
With witless sneer to stab the Down;
To lip Fame's consecrated cup,
I'll win, or I'll not wear, the crown.

Lash, if you will, my toughened back;
Line, if you will, with years, my face;
The way is long, the night is black,
But just ahead I'll find my place.

JOHN ERNEST MCCANN.

QUESTIONS ANSWERED.

No Replies by Mail.

E. B. THORNTON, Kentucky: Consult THE MIRROR'S advertising columns.

MUSICIAN, Philadelphia, Pa.: P. S. Gilmore died in St. Louis on September 24, 1894.

L. E. S., Washington, Pa.: The Sages are booked at Bangor, Me., this week.

FRANK R. CARTER, Chicago, Ill.: The song "A Hot Time in the Old Town" is by Theodore A. Metz.

A. L. O., Petersburg, Va.: Rosina Vokes died at Torquay in England on January 27, 1894. She was born in London in 1859.

GEORGE F. HAMILTON, Detroit, Mich.: Marie Wainwright was the leading woman of Wilton Lackaye's company last season.

MANAGER, New York city: Gus Hill is the owner of McFadden's Row of Flats. His address is 105 East Fourteenth Street, New York city.

D. T. R., Elmira, N. Y.: Rose Coghlan played Camille for the first time in this country at a benefit given her at Wallack's Theatre, New York, on June 1, 1891.

WILLIAM H. CLARKE, Garden City, N. Y.: You will find the list of Charles H. Hoyt's plays in a MIRROR interview published in the issue of June 22, 1895.

J. M. P., Lansing, Mich.: The plays produced at Daly's Theatre, New York, during the season of 1890-91 were First Families, Needles and Pins, Zanina, and Cinderella at School.

ALFRED SAWYER, Jersey City, N. J.: Poor Girls was produced at the American Theatre June 22, 1894. It was an English version of a German play by Philip and Neumann.

CHARLES E. ALLEN, New Orleans: You can procure the score of the opera through Tom's Musical Bureau, 109 West Twenty-eighth Street, New York city. So far as we know the opera is public property.

JAMES MACAULEY, Norwalk, O.: Shamus O'Brien was produced at the Broadway Theatre, New York city, on January 5, 1897. The book is by George H. Jessop and the music by C. Villiers Stanford.

V. B. T., Chicago, Ill.: 1. Ezra F. Kendall was born on February 15, 1861. 2. Yes; Jennie Dunn is Mrs. Ezra F. Kendall. 3. She was at Proctor's Twenty-third Street Theatre, New York city, last week, appearing with her brother, Arthur Dunn, in a vaudeville sketch.

JOHN T. WARREN, Brooklyn: 1. The New York theatre formerly known as the Standard is to be opened next September as the Manhattan Theatre, under the management of A. H. Woodhull. 2. The Theatre Vendome is at Nashville, Tenn. T. J. Boyle is the manager.

VERDONEY, New York city: Send a printed copy of the title of your song with \$1 to the Librarian of Congress, Washington, D. C., and when your song is published send him two copies of it. Your certificate of copyright will not reach you for several weeks. M. Witmark and Sons, Joseph W. Stern and Co., H. S. Gordon, Ditson and Co., and W. A. Pond and Co. are some of the best known publishers in New York.

GEORGE T. ROSE, Mobile, Ala.: Yes, it was published in 1896 by Aurelien Scholl in Le Matin in his reminiscences of "Florentino," the editor of a Paris theatrical journal, who had died about that time. Scholl declared that "Florentino" had drawn up a regular critical price-list which he sent to rising artists, and which, among other items, contained the following: "An auspicious debut," 1 franc. "An actor who never spoils any role," 30 centimes. "A most remarkable performance," 10 francs. "Excited the attention of the Comédie Française," 15 francs. "Received an offer from Lyons," 5 francs. "Received an offer from Nancy," 24 francs. "Unanimously recalled," 12 francs. "Negotiations with Russia," 10 francs. "Noticed at the funeral of an Academician," 5 francs. "Was adopted the child of an engineer killed in a collision," 10 francs. "Said to be engaged to a young lady from the Faubourg St. Germain," 20 francs. It looks as if "Florentino" deserves to be ranked as the pioneer of commission on "ad" critics.

GEORGE McCLOSKEY, Pottsville, Pa.: 1. Andy Blake is an Irish comedy in two acts by Dion Boncault. The cast requires four male and three female characters. Time required for the performance is forty-five minutes. The costumes are modern. 2. Other published plays classified as Irish dramas comprise: Arrah Na-Pogue, fourteen men, two women; Bit of Blarney, nine men, two women; Colleen Bawn, nine men, six women; Dutchman in Ireland, five men, no women; Eileen Oge, twelve men, four women; Eily O'Connor, eight men, four women; Green Bushes, eighteen men, nine women; Handy Andy, ten men, three women; Haunted Mill, five men, four women; His Last Legs, five men, three women; Innisfail, seven men, three women; Irish Assurance, four men, three women; Irish Doctor, nine men, three women; Irish Engagement, four men, two women; Irish Linen Pedler, three men, three women; Kathleen Mavourneen, twelve men, four women; Limerick Boy, five men, two women; More Blunders Than One, five men, three women; More Sinned Against Than Sinning, eleven men, no women; Nora's Creina, five men, two women; Omnisbus, five men, two women; Peep-Boys, nineteen men, seven women; Perfection, four men, two women; Pyke O'Callaghan, seven men, two women; Robert Emmet, eleven men, two women; The Kitchen, one woman; Shamrock and Rose, seven men, three women; Shandy Maguire, eleven men, six women; Shaun Aroon, seven men, three women; That Rascal Pat, three men, two women; West End, seven men, three women.

J. A. FRASER, JR., Chicago, Ill.: In the answer to W. E. A. it was not intended to convey the impression that the copyright statute requires the warning you refer to. Nor was the answer intended to imply that if a copyrighted play is published and placed on sale the author or owner thereby relinquishes the "acting rights" in the play. On the other hand, there is certainly nothing in the description of A Noble Outcast in the publishers' catalogue to convey the impression that the "acting rights" are reserved by the author. It seems apparent, moreover, from this description that the play was not published merely for the purpose of perusal, but for the purpose of being performed. The publishers inform the prospective purchaser what costumes are to be worn, that "all the entrances, exits, and positions will be found marked in the book of the play after Mr. Fraser's intelligent method," and that "when the lines are really memorized they will act without the possibility of a failure." Is not this somewhat misleading? If the "acting rights" are reserved it would seem advisable in the circumstances for the publisher to attach a warning to that effect, both in the catalogue and on the title-page of the playbook, otherwise it might reasonably be inferred that the play can be performed either by amateurs or professional companies without paying royalty to the author. The only charge specified in the catalogue is 25 cents a copy.

THE USHER.



To day (Tuesday) is marked by the Actors' Fund annual elections in the forenoon at Hoyt's Theatre, and the anniversary exercises in the afternoon at the Garrick Theatre.

There is but one ticket in the field this year, and Mr. Aldrich will be elected president unanimously, beyond a doubt. Nobody has given so much time and ability to the practical side of the Fund's work, and the honor is well deserved.

An interesting programme has been prepared for the meeting at the Garrick by the Committee of Arrangements. The outgoing president, Mr. Palmer, will deliver his valedictory, and there will be addresses by Joseph Jefferson and William Winter. Instrumental selections will be rendered by the Garrick Theatre orchestra, under Mr. Saenger's direction, and there will be singing by Eugene Cowles, Frances Lee, and the Eagle Quartette.

There has been a rush for tickets and the attendance will be large.

For several years past it has been the custom of several ladies to take flowers to the graves of the actors buried in the Fund's plot in the Cemetery of the Evergreens.

This year the plot was decorated by Rosa Rand, Mrs. Edwin Knowles, Mary Shaw, Madame Cottrelly, and "Aunt" Louisa Eldridge.

The cables report a favorable reception for Eleonora Duse on her first appearance in Paris, but their information is meagre in detail.

It does not need much skill to predict that when the Paris papers arrive it will be found that they are more enthusiastic in praising Madame Bernhardt for her remarkable generosity in leasing her theatre to Madame Duse than in rendering tribute to Madame Duse's genius.

A certain coterie of Paris critics are staunch in their allegiance to Bernhardt, even to the point of denying talent to any other tragic actress, whether she be French or foreign.

Last Friday the American Dramatists' Club presented a series of resolutions to ex-Judge A. J. Dittenhoefer, commending and commemorating his invaluable services in behalf of the new copyright amendment. The text follows:

WHEREAS, All persons interested in the protection of dramatic property are now enabled, for the first time in the history of the country, to enforce their rights by the amendment to the Revised Statutes relating to copyright passed by Congress in 1896 and approved by President Cleveland January 5, 1897; and American dramatic writers can now, for the first time, publish their plays with the assurance of full protection, thus being able to write for the reader as well as for theatrical production, and to lay the foundation of a new dramatic literature in America; and

WHEREAS, this new provision of the American copyright law places the United States in advance of all other nations in the full recognition of literary property, no step of so much importance and significance having been taken heretofore by any other country, in the legal history of copyright since its first establishment; and

WHEREAS, Ex-Judge A. J. Dittenhoefer, the Counsel of the American Dramatists' Club, has given his earnest attention, for many years, to the subject of this law, and, in more recent years, has brought his professional services and advice to the assistance of this club, in long sustained efforts to secure its passage; and

WHEREAS, The Senators and Members of the House of Representatives, with sympathetic interest in the protection of literary property, requested and listened to the advocacy and explanation of the principles of this law by Mr. Dittenhoefer, and its final passage was thus directly aided by his sagacity and legal acumen; therefore, be it

RESOLVED, That, in recognition of his services, the American Dramatists' Club extend its earnest thanks to Mr. Dittenhoefer, with the assurance of its deep appreciation of his invaluable assistance; and orders that this preamble and resolution be engrossed, signed by the officers of the Club and presented to him as a testimonial.

The resolutions are handsomely engrossed and are bound in portfolio form.

I am glad to learn that Mrs. Barney Williams, who has been seriously ill at her home in West Seventy-second Street, is convalescing.

A Southern girl sends me a story of Henry Dixey which I have not seen in print.

He was playing The Seven Ages and The Lottery of Love. One day he attended a reception. A married woman was eager to meet him.

When she was introduced she said: "And so you are the young man all the girls are in love with!"

Dixey bowed low, in his graceful way, and answered: "Madame, can you blame them?"

Nettie Hooper is in London, whence she writes:

"London is intolerable, and many persons are making hasty preparations to spend jubilee week anywhere else.

"Two million extra people are to swoop down upon this devoted city that week, and those who were in Paris for the fêtes in honor of the Czar will be only too charmed to escape a

repetition of that experience of famine, crowds and general unpleasantness."

All Americans over there complain of the universal determination to denude them of their cash. The steamship companies combined to raise prices this year, and the result is that the extracting process began before the voyagers left their native soil.

This is a good Summer to stay at home.

There seems to be a good deal of mystery about the new American play that Fanny Davenport is announced to produce in Boston the early part of next season. The piece, I am told, is from the bright pen of Marguerite Merington.

Miss Davenport, by the way, has begun to close up her route for next season. Up to a week or so ago she bitterly denounced the "syndicate," and the "syndicate" said things about her. It appears, however, that they have reconciled their differences.

There is no thunder so unreal as stage thunder, after all.

A faithful MIRROR reader sends this note from Rochester:

Enclosed is part of a page from the best daily paper published in Rochester. I have been here several weeks, and each Sunday it contains more or less taken without credit from THE MIRROR. This time it seems a little worse than usual. Is there not a law to cover newspaper piracy as well as play piracy?

The clipping sent me comprises the whole of the Rochester paper's dramatic column. It covers three and a half columns. Of this matter three columns are stolen from THE MIRROR and printed without credit.

The contents of THE MIRROR are not copyrighted, and its pages can be robbed, therefore, with impunity by conscienceless contemporaries. Self-respecting journals make it a practice to give at least occasional credit for their quotations. The other kind are not expected to be courteous or honest in these matters.

Joseph Haworth asks THE MIRROR to deny the report that he is to be Julia Marlowe's leading man next season. He does not know where it originated, but he declares that it is baseless.

It is now decided definitely, I believe, that Robert Taber will make a starring tour separately next season. Lorimer Stoddard is writing a romantic drama in which Mr. Taber will make the venture.

The Tabers together have made such a strong feature in stardom that it is a pity they intend to divide their forces.

THE SEASON AT PEAK'S ISLAND.

Bartley McCullum has just completed the organization of his company for his tenth season at Peak's Island, in Portland Harbor, Me. The company has been carefully selected by J. J. Spies, Mr. McCullum's New York agent, and is made up as follows: Bartley McCullum, William Pascoe, Norman Connors, John Armstrong, Park Hughes, Charles Brookes, Harry Brown, John Carey, Joe Ingram, T. B. Bridge, Arthur Livingston, George Henry, Mand Winter, Beatrice Ingram, Genevieve Reynolds, Helen Robertson and Lisle Leigh. Among the plays, which have been as carefully chosen as the company, are A Social Highwayman, The Westerner, The New South, Onita, The Charity Ball, Peaceful Valley, Niobe, Moths, Sweet Lavender, and probably M'iss Alabama, and Sue. The season at Peak's Island is of three months' duration, closing on September 1. Homer Granville will be business manager.

THE SEASON AT THE MONTAUK.

With the final performance of the Castle Square Opera company at the Montauk Theatre, Brooklyn, last Saturday night, the theatre's second year and the twenty-third of theatrical management in Brooklyn of Colonel William E. Sinn were concluded. The season has been a most successful one, there having been but one failure among a long list of the best attractions offered to the public in this country. The most cultivated people in Brooklyn patronize the Montauk, and Colonel Sinn, in addition to winning liberal financial support from them, has won their gratitude for the uniform excellence of the presentations at his theatre. The house will be reopened about September 1, after having undergone a brightening and freshening process for the successes of the ensuing season.

FOR FAIR VIRGINIA'S SEASON.

Mr. and Mrs. Ruse Whytal closed their season in For Fair Virginia on June 3. Manager Julian Magnus says: "Business during the last week in May in the principal cities of Iowa fully justified the prolonging of our season. It has, on the whole, been satisfactory in its pecuniary results, and even more so artistically. We have, of course, occasionally struck some very poor business, but we have never even suggested a reduction of salaries, and have never delayed their payment one day—which is more than can be truly said of many much more pretentious companies. We shall begin next season early, and shall probably play For Fair Virginia for a few weeks in New England and Virginia and West Virginia, where it has never been played, before presenting Mr. Whytal's new drama."

PRIMROSE AND WEST'S NEXT TOUR.

After a continuous season of forty-three weeks, Primrose and West terminated the tour of their minstrel company last Saturday night at Minneapolis. In face of hard times, these managers have found their business fully up to the usual standard, and preparations have already been commenced for the coming tour. Next season their company will consist of white artists only. Manager J. H. Decker announces that a number of American and European specialties are already under contract, and that a novelty in the presentation of minstrelsy will be introduced.

OWEN FERREE'S STOCK COMPANY.

Owen Ferree will have on tour the coming season a stock company, presenting a repertoire of New York successes at popular prices. Manager Ferree will carry a number of strong special features, among them a fine quartette. George W. Larsen will head the company, supported by Gertie Palmer.

THE DEATH OF EMILY BANCKER.

Mrs. Thomas W. Ryley (Emily Bancker) died last Friday morning at the City Hospital, Albany. She had gone very recently to Albany to visit an aunt and failed rapidly of an illness by which she had suffered for some time. A surgical operation becoming necessary, she went into the hospital, where peritonitis resulted from the operation, and she died suddenly and entirely unexpectedly. Mr. Ryley was with his wife at the time of her death, as was also her widowed mother, Mrs. Thomas A. Bancker.

Emily Bancker was a woman of unusual beauty, refinement and intelligence, and an actress of uncommon ability in comedy or emotional roles. She was born in this city about thirty years ago, and made her debut here, appearing in One of the Finest at the Grand Opera House in 1882. The next year she played a more important part in In the Ranks at the Standard Theatre, and in 1884 assumed, with marked success, the ingenue part in The Pavements of Paris, when the revised version of that melodrama was presented at the Fourteenth Street. She afterward appeared with Rosina Vokes, Sol Smith Russell, the Harlons, and acted in Mr. Wilkinson's Widows, His Wedding Day, and The Junior Partner. Several seasons ago she secured the rights to Gloriana, and Our Flat, starring successfully in these plays. During the season just ended she appeared in A Divorce Cure, an adaptation of Sardou's Divorçons, and in comedy and tragedy. Her last public appearance was at the Murray Hill Theatre in this city in A Divorce Cure about two months ago. Miss Bancker had signed for next season to play the part originated by Maude Adams in Christopher, Jr.

The funeral services were held yesterday morning at the Cathedral of the Immaculate Conception, Albany.

AUGUSTIN DALY'S PLANS.

Daly's company will sail for Europe next week, and will begin the Fall season, after a Summer vacation, on August 27 at the Memorial Theatre, Stratford-on-Avon, where Miss Rehan will give a single performance of Rosalind. The company will afterward appear in Manchester, Leeds, Birmingham, Edinburgh, Glasgow, London, Liverpool, and Newcastle, returning to New York by November 10. Owing to the long continued run of The Geisha, at Daly's Theatre, London, the company will not appear in the English metropolis until late in the tour abroad, and perhaps not at all. The run of The Circus Girl at Daly's Theatre, New York, will temporarily end on June 19, and will be resumed on August 16. The Geisha will fill the interval between its close in the Fall and the beginning of the regular season in November. Mr. Daly will devote a part of the Summer to maturing his plans for next season.

A MILK WHITE FLAG.

John W. Dunne will manage Hoyt's A Milk White Flag next season, and is now in New York arranging details of route and company. Mary Marble, who made a hit in Eddie Fay's Off the Earth company the past season, will play the part of the Orphan, and will be featured. Miss Marble has been at Buzzard's Bay recently, visiting Joseph Jefferson, to whom she is related. Mr. Jefferson offered her an engagement in his company for the coming season, but he previously made arrangements in connection with A Milk White Flag stood in the way of an acceptance. This young actress is also related to the famous family of Warrens, and promises to do credit to her talented lineage. Negotiations are under way looking to her early appearance in one of the big productions now on view in a Broadway theatre.

ABOUT AIRSHIPS.

A note in THE MIRROR last week corrected the assumption of "The Matinee Girl" that the first semblance of an airship used on the stage was seen in A Round of Pleasure. It was then said that an airship had been used successfully in Hermon Lee Ensign's comic opera, 1899, recently produced in Philadelphia. THE MIRROR last week received several letters on the subject. One of them said: "A practical stage airship was used in the production of Next Year, which was written, copyrighted, and produced in December, 1895." Another letter contained this: "The airship was first used by Frank Tannehill, Jr., in his comedy, Bric-a-Brac, which was first produced, in New York city, on August 17, 1889. The airship used in this production was built by Edward Seidel."

THE GAELIC SOCIETY CELEBRATES.

The Gaelic Society of New York, which was organized for the purpose of preserving and teaching the Irish language, celebrated the thirteen hundredth anniversary of the feast of St. Columbkille at Chickering Hall on Sunday evening last. A masterly address on "St. Columbkille and European Civilization" was delivered by Rev. Thomas J. Shahan, D.D., and a fine concert was given by Victor Herbert, cellist; Edward O'Mahony, basso; Helen O'Donnell, contralto; J. D. Lyons, tenor; Marie Stori, soprano, and Bernard O'Donnell, organist. The most pleasing features were Mr. Herbert's solos and a song sung in Irish by Mrs. O'Donnell. Chief Justice Joseph E. Daly presided, and Recorder Goff made a few remarks. A large and brilliant audience was present.

THE OPENING OF BERGEN BEACH.

The season at Bergen Beach opened last week auspiciously. Crowds as large as any of those which flocked to the Beach last year in mid-Summer were present last week, and they liberally patronized the various places of amusement, and particularly the Casino, where John Saunders' local burlesque, Little Miss Brooklyn, with forty pretty girls and several good comedians in the cast, is being performed. In addition to the burlesque the following vaudeville performers will appear next week: Sam Collins, M. de Bessel, Beasley and Symonds, the Clement Sisters, Mary F. Barry, Cissy Grant, Lydia Vyner, and George Barlow. T. W. Dinkins of the Bon Ton, Jersey City, is business manager of the Beach.

THE SOCIETY OF MUSICAL ARTS.

The Society of Musical Arts has been organized by a number of well known New Yorkers, among whom are Brander Matthews, Cooper Hewitt, Stanford White, P. Lorillard Ronalds, Jr., Norman Whitehouse, George R. Glanzer, Edward H. Wales, Robert Red, Preble Tucker, George H. McLean, and John Dufais. The society will give eight private performances next Winter at the new Hotel Astoria, offering short operas, ballets, and musical pantomimes, for which a stage will be equipped in the large banquet hall. Clarence Andrews has gone to Paris to secure artists, intending to engage Marie Barna, Ruben and Andrews will direct these entertainments as well as the Waldorf musicales.

REFLECTIONS.

A. H. Hummel sailed last Thursday for Europe. Hope Ross has been secured to succeed Odette Tyler in Secret Service at London.

The Harry Askin Opera company closed its Kansas City season on May 29, and will work eastward.

Dr. Max Schiller has confirmed the report of his engagement to marry Yvette Guilbert, announcing that the wedding will occur in a few weeks.

Edward Garvie will have a strong part in Charles H. Hoyt's new play for Oris Harian which will be produced in December.

George Gerling has been succeeded in the management of the Cook Opera House, Rochester, N. Y., by J. W. Henocksburg, Lessee, and J. J. Shubert, representative.

The Metropolitan Opera House was formally delivered last week into the care of the Maurice Grau Opera company for a term of three years from June 1.

A new first-class theatre is being built at Ashabula, O., by M. H. Haskell. The house will have an ingenious removable stage and floor, and will accommodate everything from plays to conventions and cycle races.

Frank Buckley, for several years ticket agent of the Boston Theatre, will go on the road next season as manager of a company.

Adelaide Nye, whose singing was a feature of last season's production of Burnah, will return to the stage next season.

Frank Hatch will open a dramatic school at Salt Lake City.

Joseph Ladisz, in whom Lilli Lehmann believes that she has discovered a great baritone, is studying music at Milwaukee. Ladisz was a waiter at the hotel where Madame Lehmann stopped while in this city last Winter.

Business Manager W. Haddock Buck, of the Gaiety Theatre, Albany, N. Y., and Marguerite Loreta O'Rourke were married on June 2 in this city.

In Atlantic City, a new musical farce-comedy, will open on August 23 at Gilmore's Auditorium, Philadelphia. Time is rapidly filling, and Joe Vion has engaged some clever people for the company.

Rose C. Moulton was awarded, on May 4, in this city, a decree of absolute divorce from Arthur E. Moulton.

Business with the Vivian de Monto company is large, and indications point to a successful season. Baker and Funda and Charles Inness opened May 31 for two weeks' engagements. Lottie Waters opened an indefinite engagement June 7. Alice Raymond and Professor John Kurkamp have signed for the season, opening June 14. Conrad, musical artist and comedian, closed a two weeks' engagement June 5.

F. L. Miles' Ideal Stock company is playing New Brunswick and Nova Scotia, presenting A Fair Rebel, New Mexico, and Unknown.

Little Trixie closed at Saratoga on June 5 and will reopen August 16. Treasurer M. F. Luce will visit this city to arrange for next season.

Manager John W. Vogel is negotiating with Colonel W. F. Cody and Kate Salisbury for their negro melodrama, Black America, for next season, and promises several sensational novelties.

Tennessee's Pardonier will reopen in New York State on August 16, the tour being booked solid to March 1.

Harry Bernard, the manager and agent, was sent home last week from St. Barnabas' Hospital, Newark, N. J., where he had been since May 5, having undergone a serious surgical operation. A physician is still attending Mr. Bernard, who expects to be about in a few weeks.

Hattie Starr has been elected an honorary member of the Cornell Hose Company, of Rondout, N. Y., and has been presented with a gold badge of membership and a hand-painted white satin bannerette inscribed with the words: "Presented to Hattie Starr by the Cornell Hose Company of Rondout, N. Y., for favors received on Grant Parade Day, April 27, 1897." Miss Starr entertained the company that day, and sang for them her own composition, "The Fireman's Dream," after which she gave each man a copy of the song.

The Knickerbocker Trust company's option upon the Madison Square Garden property expired last week, and the situation is now the same as before the option was granted.

Seymour Hess is still ill with bronchial tuberculosis at his home in this city.

William A. Rogers and Anna D. Prowse were married in this city on May 30.

A nine-pound baby boy was recently born to Mr. and Mrs. Harry W. Semon at Philadelphia, and has been named Simon H. Semon, Jr., in honor of his grandfather.

Andrew A. McCormick, manager of the Broadway Theatre, arranged last week to produce next season a sort of composite opera by Harry B. Smith and Reginald De Koven, entitled The Highwayman. The period of the new work will be that of Robin Hood, and it is said that it will be composed of parts of former successes cleverly patched together with new matter.

Lillie Eldridge has returned after a visit to Washington.

Percy F. Weardon, late of The Bostonians' business staff, returned last week from the Bloomingdale Asylum, having recovered from his recent illness.

A member of the No. 1 A Bowery Girl company states that M. C. Michaels, who succeeded the late George Williams in management, has refused to pay salaries to the men of the company. The women secured a settlement by threats of imprisonment, he says, but the men, beyond hating the manager before the Actors' Society, have got nothing from him but promises.

Mrs. W. D. Loudoun will sail to-day (Tuesday) for Europe, where Mr. Loudoun will join her.

Frank Gerth, for five years one of Charles Frohman's principal business managers, will fill the same position at the Manhattan Theatre in this city with A. H. Woodhull.

The Gormans have decided to change the title of their new comedy, calling it Mr. Beane from Boston, instead of A Catch.

The Press Club gave a "smoker" last Friday in honor of delegates to the convention of the International League of Press Clubs. The entertainers were J. E. Dodson, Louis Mann, William Bonnell, John W. Ransome, Tom Greene, Will Halladay, W. S. Bertram, Tilsen and Field, Professor Hughes, Zelma Rawlston, and Harriet Webb.

Robert Drouit at liberty for next season.



On the afternoon that I saw Miss Manhattan I recollect I came away very much disappointed with everything in the piece. The music I thought monotonous, the actors provincial, the dialogue tiresome.

But at the beginning of one act a gilt-haired, short skirted, silk-stockinged actress came over to the footlights and warbled a ditty song, "Honey On My Lips."

She sang it, I recollect, in a very ordinary way, and no one seemed to mind that her song was interrupted by a small boy who handed out glasses of ice water among thirsty auditors.

As she finished the chorus, however, the small boy, still bearing his tray of glasses, turned his face about to the theatre and sang the chorus in a marvelously sweet, clear soprano voice. He held his shoulders back and acted in such a manly fashion that it brought the first burst of genuine applause of the evening.

One girl who sat near the aisle gave him a big bunch of hyacinths as he passed out after an encore. It was I! I thought him great. I forget what his name was. But he was certainly the best part of the show.

There was a pretty good thing published in the New York Sun one day last week, and the Matinee Girl has cut it out and put it in her scrap book.

It wasn't a "Sunbeam" or a story about an educated centipede, but it was a little poem written in memory of the late John T. Kelly, "The Rolling Mill Man."

There were three verses which told about the man who boasted that he could tell Kelly's stories as well as their originator. And this is what the poet said:

"Would make you laugh when Kelly sang 'The Songs My Mammy Sang';
Or the song about Tim Doolan when he was an Alderman.
He'd tell about a Dutchman and a Patrick's Day Parade,
And when he sang 'The German Band' he put us in the shade.
He never had a threadbare joke; no chestnuts did he throw,
But the people all around would laugh perhaps an hour or so.
And after he had finished, some idiot of a man
Would say, 'Why, I can tell that joke the same as Kelly can!'
He can—like Kelly can, he can—like Kelly can.
Now don't you all agree with me—he can—like Kelly can?"

I saw the prize-fight at the Academy last week. Of course I mean the Veriscope. I saw lots of girls I knew there, but I didn't pretend to notice they were there. I felt just as much ashamed of it as they were!

It is a pity Corbett doesn't win. He is a great favorite with us, but he's been knocked out of our hearts by his recent defeat.

Mr. Brady will have to give away some very expensive souvenir if he ever expects to have his star regain his popularity with the Saturday afternoon audiences. Fitzsimmons isn't pretty—but Oh, my!

Baroness Blanc seems to be having a lot of trouble lately. I know ever so many chappies who used to have her photograph done up in rhinestones and silver in their rooms.

That was when she used to look so stunning driving at Long Branch in a snow white carriage drawn by six white horses with coachman and footmen in pure white livery.

I have a note from a Harvard boy who says that Harry Woodruff, the blonde and blue-eyed fellow who left the stage to study law and fit himself, so the gossip said, to become the husband of a millionaire, intends to return to the dramatic profession as soon as he graduates.

He has a great deal of natural ability for the stage, and never displayed it more than in the Hasty Club's recent performance. He carried off a lot of the honors by his dancing and acting. In Secret Service, in London, Mr. Woodruff has made a hit. I understand that his engagement for that play is a sort of summer holiday, and that in the Fall he will return to his books.

I hope that he will come to a stock company here in New York when he does go upon the stage permanently again. Harry is a nice boy, and I know a few leading men that he could cut right out if he should decide to locate in this city.

Dan Daly has never made a hit with us. How is it? He's not pretty; I suppose that is the reason. But we can't deny that he's funny.

But who can imagine him getting a mash note or meeting a girl in a cab at the stage door? I wonder would he?

I understand that Mr. Faversham likes bull-pups as pets, and that he is going to get a few more in Europe this summer. But as he also fences beautifully and is a fine horseman I suppose we must forgive the pupa.

We Matinee Girls have troubles of our own.

Last week I met Jessie Wood, who does such clever dramatic work on the Evening World. She is a little Englishwoman, young and pretty, amazingly witty in Jerome's style, but a bit inclined to be Becky Sharpish in her writings.

She draws the odd pictures that illustrate her column, and no one can deny their quaint humor. She has been only a few years in news-

paper work, I hear, and has made a big hit with the readers of the World.

The Matinee Girl made a mistake last week about crediting the airship to A Round of Pleasure. It seems that there was another before that one, in 1899, which has just closed in Philadelphia.

The Matinee Girl takes off her hat to her corrector. There is only one thing worse than making a mistake, and that is being allowed to remain in error of it. Thanks, awfully!

THE MATINEE GIRL.

CUES.

Barry O'Neil, Frank Campbell, Joseph Healy, Nellie Walters, and Gabrielle McKean have joined Maurice Freeman's Summer company at Worcester. James Bradbury, Joseph Dudley, and D. S. Murdock have retired from the company. The bill this week is The Fire Patrol, with James W. Harkins in the cast.

The Tommy Shearer company, under the management of Earl Burgess, will open its season on August 23, at Wooster, O.

Octavie Barbe, who is a patient in the Post Graduate Hospital, was operated upon so successfully by Dr. Herman J. Boldt that she was able to leave the hospital last week. As soon as possible Miss Barbe will go to West Hampton Beach for the summer.

"Taggs," the well-known pet dog of The Spooner company, was accidentally killed in Crawfordsville, Ind., recently. "Taggs" had traveled for five years with The Spooners, knew all his cues in the plays, and was a bright animal.

Frederick Warde will make a radical departure from his usual tragic repertoire next season and devote himself to romantic and picturesque plays, making an elaborate production of Iskander, a free adaptation of a story of D'Israeli's by W. D. Eaton, a former Chicago journalist, with revivals of The Lion's Mouth and Gaston Cadol.

Jacob Tannenbaum has sued Robert Fitzsimmons to recover \$225 for alleged violation of contract in the defendant's failure to appear at the Pensacola, Fla., Opera House on April 27. A hearing was adjourned last week until June 29.

Marie Mather has scored a success in the title part of John Saunders' burlesque, Miss Brooklyn, at Bergen Beach. She is singing also daily with Rosati's Naval Reserve Band.

Fannie Pearl Bryton, daughter of Frederick Bryton, played several piano selections at Steinert Hall, Providence, on May 24, and received high praise for her delightful versatility and intelligence.

Lewis Morrison has closed a contract with Maurice Herrman to design and make the costumes for his production of The Privateer.

J. P. Curran has assumed the management of the Hanna Medicinal Springs, Lampasas, Texas. He offers the use of these waters free to professional people in search of health.

W. J. Ferguson has signed with Augustus Pitou for the coming season, and will appear in Franklyn Fyle's new play, Cumberland '61, on its production in New York October 18.

M. E. Rice will next season personally conduct the tour of Nellie McHenry's comedy, A Night at the Circus, having secured all the rights to this play from John Webster.

E. D. Shaw has secured from M. E. Rice and E. O. Towne control of the operatic comedy, In Old Madrid, and with Francis Jones, supported by William Marble and the same company as last season, will make an extended tour of the Northwestern and Pacific Coast States. Mr. Shaw will start from Chicago July 24, and book one month in advance of his company.

Suit has been entered by Elliott Zborowski in the Supreme Court for foreclosure of the American Theatre property owned by T. Henry French and others. An order has been granted to serve Charles Frohman and Al Hayman, as party defendants, by publication.

Daniel Frohman has secured the American rights to Anthony Hope and Edward Rose's new play, The Heart of the Princess Cora, from a novel by Mr. Hope. Mr. Frohman has signed Julie Opp, an American girl who has won the admiration of all London, to play here the lead in A. W. Pinero's The Princess and the Butterfly.

Thomas W. Miner has opened in the Knickerbocker Theatre building an office of "The Theatrical Hat Supporting company."

It is rumored that a comic opera or musical comedy is being written for Lillian Russell, Della Fox, Walter Jones, and Jefferson De Angella, in which they will appear next season, billed as two stars and two comedians.

A successful performance was given Sunday evening at the Fourteenth Street Theatre in aid of Harry F. Watson, a blind newspaper man.

Frank McKee is one of the most promising cyclists of Harlem.

Edna Ewen, late of My Friend from India, is studying with a view to singing in comic opera.

James B. Mackie is in town engaging a company for his new play, Little Jack Horner. Louise Sanford will originate a principal part.

Mary Hughes, late of 1896, has sued the New York College of Dentistry to recover \$5,000 for alleged injuries to her teeth. Miss Hughes was operated upon by students, and the college claims that she knew this to be the case, while she contends that she supposed the operators to be responsible persons.

Oswald Yorke, of London, and Agnes Palmer, of Boston, who were married on June 2, were both prominent in E. S. Willard's company, and will appear with him in the Fall.

Besides a letter from Henry J. Leslie denying Charles E. Evans' statement that he meditates producing A Parlor Match without authority in London, a communication has reached The Mirror from Charles J. Bell to the same effect. "The play H. J. Leslie is to provide," says Mr. Bell, "and for which one of the titles suggested was A Modern Match, is an adaptation from the French which Rose Coghlan played in the United States under the title of A Modern Duchess. The play, revised and improved, is to be performed at the Comedy Theatre, on June 10. It has been finally christened For the Honor of the Family. The leading part will be assumed by Eleanor Lane."

Thomas Murray, who used to be Mark Murphy's partner in Our Irish Visitors, arrived home from England last week. He has been very successful in London in musical comedy, playing eccentric character parts.

At the "literary afternoon" of the Professional Woman's League yesterday Mrs. Gertrude Andrews, of Brooklyn, read a very interesting paper on "The Qualifications for Success."

AT THE THEATRES.

Carnegie Lyceum—A Wise Child.

Farical comedy in three acts by A. E. Lancaster. Produced May 31.

Vernon Fitzroy, Sr.	J. Brandon Tynan
Vernon Fitzroy, Jr.	Joseph Adelman
Grammercy Dagroot	Robert O. Jenkins
Surgeon-General Koko	Frederick Lewis
Harry Chester	Willis W. Memminger
Simkins	Harold Howard
A Deputy Sheriff	George Irving
A Gardener	Charles Herzberg
Japonica	Berly Harrison
Mrs. Astral	Ina Hammer
Mrs. Glammer	Bertha Lassalle
Sophie	Helen Keating
Jenny	Leslie Haskell

A cast made up of the alumni of the American Academy of the Dramatic Arts presented for the first time, a week ago last evening at the Carnegie Lyceum, A Wise Child, a farical comedy by A. E. Lancaster.

The plot of the play is based on the trials of an elderly man whose efforts to maintain his youthful bearing are constantly frustrated by the reappearance of a son whom he had deserted in infancy. This theme forms the basis of many amusing misunderstandings, as the son, being bald, is introduced by the father as his father, and general confusion ensues.

The farce is somewhat too long drawn out. The dialogue is often very good, however, and with judicious revision it could be made a most amusing little play.

The Alumni gave an admirable performance of the farce. Benj Harrison as Japonica, a little Japanese maid with up to date proclivities, was natural and decidedly clever. Joseph Adelman gave an unctuous performance of the unwelcome son, and J. Brandon Tynan played the father conscientiously. A comparatively small part was cleverly acted by Robert O. Jenkins, whose good work as stage manager was shown in the smoothness of the performance. The other parts were well done by Frederick Lewis, Willis W. Memminger, Harold Howard, George Irving, Charles Herzberg, Ina Hammer, Bertha Lassalle, Helen Keating, and Leslie Haskell.

There was a large and warmly enthusiastic audience.

At Other Houses.

ACADEMY OF MUSIC.—The veriscope is showing large audiences how Jim met his Waterloo in Fitz's solar plexus blow.

CASINO.—The Whirl of the Town is engulfing a great many persons in its dizzy vortex.

DAILY'S.—Many improvements have been made in The Circus Girl since the first night. The older she grows the more fascinating she becomes. This (Tuesday) evening the fiftieth performance will be given.

EMPIRE.—Again the season of Under the Red Robe has been extended. The indications now are that the theatre will be kept open throughout June.

HERALD SQUARE.—Heat and comparative old age have in no way dimmed the brightness of The Girl from Paris. The two hundred and fiftieth performance is announced for June 28.

KNICKERBOCKER.—A Round of Pleasure is still running at this house.

THE RESIGNATION OF JOHN MALONE.

At a meeting of the managing board of the Actors' Society of America, held last Tuesday, the earlier action against Treasurer F. F. Mackay was reconsidered. Thereupon President John Malone tendered his resignation from the presidency and from the society, and Mary Shaw, as vice-president, became his official successor. To a Mirror reporter Mr. Malone said: "My year of service given to the society has been thankless. I established the organization, secured its charter, and brought it from a mere assembly of a few players to its present recognized position and its membership of twelve hundred. But among this membership are twenty or thirty persons—hardly more—who have shown a disinclination to obey the laws laid down for them by the State and the regulations established by themselves and by their governing board. Ascertaining such to be the case, nothing remained for me but to exercise my right to resign from my office and from the society—a right of which I could not be deprived." A meeting of the Board of Directors was held yesterday to consider the present condition of affairs. The meeting, which was held behind closed doors, is said to have ended in leaving matters practically the same as they were before. Announcement of the exact result of the discussion will be made, it is stated, later in the week.

WILSON AND THE KNICKERBOCKER.

Francis Wilson, by an arrangement concluded last Saturday, has been released from the contract which provided for his appearance at the Knickerbocker Theatre next season. The time originally allotted to Mr. Wilson will be filled by George Edwardes' Gaiety company, in In Town.

MANAGERS IN TOWN.

H. M. Ravenscroft, of Jacksonville, Fla. William Garen, of Havlin's Theatre, St. Louis, is in the city, with headquarters at 1440 Broadway, where he is booking for next season.

Lee M. Boda, of the Valentine, Toledo; Great Southern, Columbus, and English's Opera House, Indianapolis.

Samuel F. Nixon and U. F. Zimmerman, of Philadelphia.

Jules and Matt Gran; W. J. Martin and Co., representing Sinbad, and Edwin B. Hanford, representing Thomas W. Keene, may be found at the American Theatrical Exchange.

John D. Hopkins, of Hopkins' Theatres, in Chicago and St. Louis, and his partner, Henry G. Raeder, were in the city last week, and through J. J. Spies secured a number of plays for this summer and next season.

Jacob Tannenbaum, of Mobile.

Edwin Warner, in the interests of the Hanlon Brothers.

THE LONDON TRIUMPH OF SECRET SERVICE.

Probably no company of American actors has before won as great a triumph abroad as that of William Gillette in the presentation to the London public of Secret Service. The English critics were much interested in Secret Service before its arrival. They had heard, of course, of its great success in this city, but that proved nothing to them, and they were strongly inclined to predict failure for the play in London. They said that the Civil War and its issues had long since become a threadbare subject for the drama, and while this play might be constructed with sufficient skill to revive American interest in the theme it could hardly hold the attention of the British public. This very doubtful attitude of critics before the production offers a striking contrast to their enthusiasm after the first night

at the Adelphi. Secret Service was hailed as the best play and the best acted play that London theatregoers had seen during the season, and the pessimists of the press could not find words of praise strong enough for their admiration of William Gillette as a playwright and an actor, and for his company. The fact that this triumph was won in the face of prejudice and predictions of failure, or of only mediocre success, of course adds to its magnitude. Altogether, Americans may feel proud of Mr. Gillette and his associates.

MATTERS OF FACT.

Harry Clay Blaney, who for forty weeks was the star of A Boy Wanted, has returned to the city for the summer after a two weeks' visit in Columbus, Ohio. Mr. Blaney's mother has come East to spend the summer with her son.

W. J. Ferguson makes announcement elsewhere that he will be at liberty until October 18.

Nora Barony, premiere danseuse, with Cymbeline and Miss Manhattan company, is now at liberty, and may be addressed at 141 Lexington Avenue.

Vernona Jarbeau has just received an eight-sheet lithograph, the work of the W. J. Morgan Litho company, of Cleveland, Ohio, for her new production of The Paris Doll.

George Henry, of Hoyt's Theatre, will probably make the properties and mechanical tricks for Stirling and Bowles' extravaganza, Bo-Peep.

Sue Bell Mead, an efficient member of the Lost Strayed or Stolen company the past season, is filling a summer engagement at Binghamton, N. Y., playing juvenile and light comedy.

"Author," care of this office, has sketches, operettas, and burlesques for sale.

Hattie E. Schell has ordered some stunning gowns from Paris which she will wear with My Friend from India company.

Ben S. Mears, a talented young member of Thomas Keene's company the past season, played the roles of Casio and Gratiano at short notice, and received favorable comments from the press.

Albert J. Hayes, the popular theatrical costumer, is back from his long and well-earned vacation, and can be found at his place of business, 63 East Twelfth Street.

William Bonelli, by permission of Manager Frank L. Goodwin, will play the title-role in My Friend from India, which will be produced at the Bijou Theatre on June 15.

John W. Hamilton, the well-known manager, who was engaged with the Lillian Russell Opera company, is open for an engagement for the ensuing season, either as agent or manager. His address is The Casino, New York.

One hundred experienced chorus girls are wanted at Weber and Fields' Music Hall, to apply between Wednesday and Saturday, 1 to 3 P. M.

S. C. de Solomons, a French writer, whose literary work in this country has met with favor, has written several plays in regard to which he is now ready to negotiate. He may be addressed care of this office.

Sylvia Bidwell, who will be supported by the Kimmelman Martell Stock company in a repertoire of new and standard plays, is being booked in towns not smaller than 3,000 population.

Blanche Seymour, the leading sourette with Hanlon's Superba last season, is open to engagement as singing and dancing ingenue. Her address is 28 Orton Place, Buffalo, N. Y.

Lynn Pratt received many favorable notices from the press for his conscientious performance as Pizzini with Margaret Mather's Cymbeline.

Good attractions visiting the Southwest can secure one or two nights at the Turner Opera House, Muscogee, Ind. Ter., which has a population of 4,000.

Alfred Burnham did not leave New York with a summer company, as he originally intended. Mr. Burnham has not settled for next season, and may be addressed care of this office.

The success attending Manager Alfred T. Wilton's efforts at Lothrop's Opera House, Worcester, Mass., during the season just closed is known to all managers who have played this popular theatre. Mr. Wilton has assumed the management of the New Empire Theatre at Holyoke, Mass., and is now booking strictly first-class attractions, two and three night stands, at prices ranging from 15 to 75 cents.

A young amateur, who wishes to improve by study and observation, seeks engagement with a responsible company. He may be addressed "E. D. T." care of this office.

Blanche Hayden, understudy for the Widow in A Milk White Flag last season, will consider offers for comedy or drama.

Albert Anderson, musical director, is now at liberty. Communications addressed to 724 Amsterdam Avenue will reach him.

The Burnett Opera House, at Louisiana, Mo., with a seating capacity of 1,000, is now managed by R. W. Young. The best attractions only are booked.

Arthur L. Lawraon will be at liberty after June 30. He wishes engagement at a summer resort as pianist.

Pearl Eyttinger, who is shortly to appear on the vaudeville stage in sketch by Kenneth Lee, entitled The Mysteries of Myrtle's Mother, has open dates. Miss Eyttinger may be addressed at the Victoria Annex, 1144 Broadway.

C. P. Walker, of Fargo, N. D., is to have a new theatre at Winnipeg, Man., which is now in the course of construction. The house will be ready for opening early in September, and Mr. Walker wishes a strong inaugural attraction on a certainty.

The Bittner Theatre company, carrying the Edison Triograph, is the only traveling continuous performance show in the West. The attraction is supplied with numerous styles of printing and is prepared to bill the cities like a circus. Manager W. W. Bittner will play only one or two week stands.

John D. Gilbert, the original comedian of ready wit and spontaneous humor, and specialties galore, is open to offers for the summer and next season.

Miss Philadelphia and Miss Manhattan, two extravaganza produced by Thomas D. Van Osten, and which had successful runs at Philadelphia and New York respectively, can be let on royalty with the entire scenic and mechanical paraphernalia and properties of the owner, who may be addressed in care of this office.

The new Opera House at Portland, Me., is rapidly nearing completion. The opening date has been set for the first week in September. Fay Brothers and Hoeford will book this theatre from Lowell, Mass.

Joseph M. Gaites has written a new farce-comedy, The Air Ship, in which all the effects have been copyrighted. He is open for negotiations for the production of his play.

Kuhn's European Hotel at 169 Clark Street, Chicago, Ill., has a new host, L. M. Kilpatrick having taken charge of the house. The hotel has been thoroughly remodeled and refitted and special rates are extended to the profession.

Louise Arnot, equally at home in comedy and tragedy, is at liberty for next season.

Attractions are wanted for the summer at the seashore by C. F. Quiddot, Cape May City, N. J.

Popular prices will rule at the Grand Opera House, at Ottawa, Ont., where the management has changed hands and the house is now being booked by George W. Jacobs, with offices at 1440 Broadway. Attractions will be played for three days.

Jessie Bradbury, the sprightly singing comedienne and sourette and a graceful exponent of the terpsichorean art, has not signed for the coming season. She may be addressed care of this office.

Emily Bigl, who has contributed to the success of many well-known plays by her usual finished performances in the leading roles, is open to negotiations for the ensuing season. The Marlborough Hotel will reach her.

Nellie Haskell is at liberty for next season. Being an experienced actress she should readily secure an engagement.

Real novelties and the best of vaudeville talent are wanted at St. Clair Park and Casino, Detroit Mich., by Rudolph and Shipman.

COMPOSITE PRINTING COMPANY,
123 W. 40th St., N. Y., opposite MINNOR OFFICE.

THE VAUDEVILLE STAGE

A NEW VAUDEVILLE STAR.



ADELE LE CLAIRE.

This is a picture of Adele Le Claire, who is making her vaudeville debut as one of the headliners at Proctor's Twenty-third Street Theatre this week.

Miss Le Claire has achieved distinction in other branches of dramatic art, having made successes in comic opera and in comedy drama. She is also an accomplished pianist, and has made several tours with concert companies, winning high praise from the press and public for her excellent work.

Seeing that vaudeville is the fad, Miss Le Claire determined to turn her attention to it, and as she wished to appear to the best advantage, carried on negotiations for the purchase of the successful one-act farce, *The Lady and The Valet*, which has been played in Paris over three hundred times.

Miss Le Claire secured the piece and then engaged Emmett C. King and Frank A. Connor to assist her in its presentation. Miss Le Claire is thoroughly wrapped up in her part of Lucienne. She has made a careful study of it, and hopes that the vaudeville-loving public will like her in it. She has spared neither pains nor expense in preparing for her vaudeville debut, and has paid particular attention to the dressing of her part. Her gowns are things of beauty and they are displayed to the best advantage on her superb figure.

If *The Lady and The Valet* is the success it is expected to be, Miss Le Claire will remain in vaudeville all of next season.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Isabelle Urquhart makes her vaudeville debut in a new comedietta called *In Durance Vile*. She is assisted by the authors of the piece, Sidney Willmar and Walter Vincent. Ivan Grebolf, the Russian boy pianist, whose debut has been so long delayed, makes his first appearance in vaudeville. The others are Galletti's monkey comedians; Redding and Stanton, in a sketch called *A Wife by Advertisement*; Hassan and Webb, sensational acrobats; Charles T. Grille, a monologist, who is a platform favorite down East; Armin and Wagner, operatic comedy sketch; The Seven Reed Birds, in songs and dances; Frye and Allen, comedy duo; Joe Goetz, Florrie Evans, the Verdi Ladies' Quartette; the Dunbar Trio, Dolly Theobald, petite soubrette, and Aldis J. Gery.

Proctor's.

John T. Sullivan, assisted by Eleanor Barry and Sarah Converse, present Sydney Grundy's comedietta, *Captain Huntington*. Adele Le Claire makes her vaudeville debut in a new piece adapted from the French and called *The Lady and The Valet*. She has Emmett C. King and Frank A. Connor in her support. Another novelty is a musical comedietta called *The Music Hall Singer*, written by Richard Carle for the Gaiety Trio—Dorothy Neville, Ada Bernard, and George Tallman—all of whom make their vaudeville debut. The rest of the bill includes the Whitney Brothers, musical comedians; James Richmond Glenroy, Irish comedian; the French Troupe of Skaters; Lillian Leslie, comedienne; Mabel Craig, soubrette; Emma Cottrell, juggler; Perry, the Frog Man; Tony Ryan, "the Mad Musician"; Douglas and Ford, sketch duo, and Babu Abdullie, a Hindoo wonder-worker.

Tony Pastor's.

The one and only Tony Pastor returns to his own house this week, and heads a bill which includes Watson and Hutchings, assisted by Ed Edwards, in a Dutch farce; the Elinore Sisters, comedians; Dan Collyer and Carrie Collyer, in a comedy sketch; Frank D. Bryan, comedian; Maud Nugent, serio-comic; Genaro and Bailey, sketch duo; Joseph Menchen's Kinoptikon, with new views; George H. Adams and his troupe, in *A Country Terror*; Cain and Mack, comedians; Albertus and Weston, club jugglers; the Braunigans, dancers; the Hill Sisters, song and dance artists; and Blanche Newcomb, daughter of the late Bobby Newcomb, in songs and dances.

Koster and Bial's.

Emile Gautier, in his great horse-training exhibition, remains the feature of the bill. Hattie Williams makes her debut here, and M. S. Whalen, monologist, plays a return engagement. Williams and Walker continue, and the following stars are in their last week: Leola Mitchell, "the Living Doll"; the three Sisters Hawthorne, comedienne; Maud Raymond, serio-comic; Madeline Marshall and Kitty Nelson, soubrettes; the De Philipps, dancers; the Nichols Sisters, plantation belles; Robert Vernon, comedian, and Mathews and Bulger, "the Two Thinkers."

Hammerstein's Olympia Roof-Garden.

Two big features head this week's bill. Kara, the greatest of jugglers, makes his American debut, and Isham's Octoroons, fifty dusky performers, give a fifty minutes' entertainment,

consisting of solos and choruses from the best known and most popular grand and comic operas. Madame Flower, soprano, and Fred J. Piper, baritone, are the principal members of the company. The rest of the bill includes Josie De Witt, violinist; Galletti's monkey comedians; Carletta, contortionist; the Gehrue sisters, song and dance artists; George Austin, slack wire comedian, and Josephine Harvey, soubrette.

Pleasure Palace.

The Black Patti and her troubadours are in their fourth and last week. Several new features are in the bill, but interest centres in the great prize cake walk, which caused such commotion last week. All the big acts are retained, and the Black Patti sings selections from the operas as usual, supported by the immense chorus.

LAST WEEK'S BILLS.

TONY PASTOR'S.—The Elinore Sisters, who gained such great popularity here during their long engagement last Summer, were warmly welcomed on their reappearance, and scored a great success in their sketch, which is brisk, breezy and full of action. May Elinore introduced a song called "Molly Francon, What's Your Answer?" which was loudly applauded. The chorus is simple and catchy, and the gallery joined in singing it with a will. Kate Elinore's eccentric make-up and genuine talent for comedy kept the audiences in a high state of hilarity. Dolan and Lenhart, one of the best travesty teams before the public, made a tremendous hit in their burlesque on *The Sporting Duchess*, which they have improved in many ways. John Kernell's rich and oleaginous brogue more than filled the little theatre, and on the warm evenings it found its way through the open windows into Fourteenth Street. His graveyard jokes were well appreciated, and his other quips and gags were laughed at. Vivie Nobriza sang "All Coons" with all possible vim, and was rewarded with an enthusiastic outburst of applause. Her walk around in this song is a rare piece of work. She was assisted by Billy B. Van, who got off some Irish jokes, and by four colored boys who sang and danced. Maud Nugent sang "A Nice Situation for a Girl," which is rather spicy, and "Mamie Reilly," which bids fair to be whistled all over town in a few weeks. Curtis and Gordon presented a very refined and pleasing boxing and bag punching act, which aroused great enthusiasm. Miss Gordon can give Corbett and Fitzsimmons points on bag punching. Gerie Gilson sang a new ballad called "Before She Fell," which tells the same old story of woe, which always causes the gallery to break into applause at the end of each verse. Miss Gilson's other songs, including "There May Be Others Like Her," were also well received. The Fremonts presented their East Side sketch, which has been seen here a great many times. Farrell and Taylor, the musical comedians, were amusing and harmonious at the same time. John and Margaret Fields presented a neat travesty. The Mahr Sisters danced and tumbled about in their merry way, and Omma, the Japanese juggler, did some tricks.

PROCTOR'S.—Adele Purvis Onri, pretty of face and symmetrical of figure, charmed every one with her graceful movements as she posed on the slack wire and did her serpentine dances on the revolving globe. Arthur and Jennie Dunn cracked little jokelets at each other in their sketch, and Arthur tried to look surprised as usual when the piano stool gave him a trip through the air. Morton and Mack made the laughing hit of the bill in their funny little sketch, in which bagpipes and jigsaws are the principal features. Billy Van, with his peculiar inflections of voice, which goes up and down like the dumb waiter in a Harlem flat, won many laughs. An aggregation who were billed as *Les Trois Chanteurs*, presented a little opera with a plot and everything complete. There was the stern and unrelenting father, an Italian with a fearfully wonderful dialect, filled with real Simon pure Italian expressions, which he hissed between his teeth at his long suffering soprano daughter, who is in love with the nice young tenor. The tenor is discovered making love to the girl by the irate father, who proceeds to hurl his dialect at their heads. The tenor has his pockets filled with papers which prove conclusively that the bold, bad Italian is not the father of the girl, and that, moreover, he has many number of aliases. This information is fired at him by the tenor in a high C voice, while the soprano heroine stands meekly by. The scene was laid in a garden in the beginning, but at a signal from the stage-manager all three stepped to the footlights and finished their argument before a drop representing a drawing room. Some of the singing was good, and the "Chanteurs," especially the soprano, worked earnestly. John Le Clair was one of the best features of the bill. He presented a very neat juggling act. John Walsh sang in stentorian tones of the heroes of Ireland and the many deeds of valor they have done. Jewett, the magician, performed many feats which caused the spectators to gaze in astonishment. He is as expert as any of the big star wonder workers and uses elaborate apparatus. Bogert and O'Brien, the Sisters Taylor, George M. Devere, Zanello, and Mons. Pierre and his trained bear were also in the bill.

KEITH'S UNION SQUARE.—Felix Morris continued to present *A Game of Cards* with great success. The part of the old Chevalier fits him like a glove, and large audiences testified their approval of his work by hearty applause. Walter Lennox, Sr., Jane Lennox, and Frederick A. Thompson continued to assist Mr. Morris. Mark Sullivan and Billie Deaves presented *The Alimony Club* for the first time in New York. Miss Deaves appeared in four changes of costume, and Mr. Sullivan remained on the stage and kept up a continuous flow of talk while his partner gave her imitation of Fregoli. During one of her most elaborate changes Mr. Sullivan gave imitations of John Wild, Edward Harrigan, J. H. Stoddard, James T. Powers, and Harry Kernell. This specialty and a short travesty are the best things in the sketch, which is not remarkable for originality or brightness. A very funny new gag about Towser chewing the rear portion of the comedian's trousers, and a brilliantly novel trick of handing the wrong card, and then exchanging it with the explanation that "it is my brother's," were special features of the farce. The sketch went very well, and Miss Deaves' costumes deserve the warmest praise. Low Bloom and Jane Cooper were seen in their sketch, which is fairly amusing. Mr. Bloom used the Towser joke by special permission of Mr. Sullivan. Adele Jackson and B. C. Stanley presented their farcical sketch, *Before the Ball*, which was seen here last Spring. They have improved it in many ways, and the skit is filled with bright points, with which the performers scored. Miss Jackson is pretty and acts with great intelligence, and Mr. Stanley does two character bits which are entirely dissimilar, one being a "gent" of the pugilistic type and the other a German professor. The Gotham Comedy Quartette sang a lot of short songs with

good comedy effect. Harry Fairbanks, the tenor, who does not use a grotesque make-up like his companions, made a special hit with "There'll Come a Time." Gordon and Lick were funny and played well on various instruments. The Asbeys did a very novel and pretty posing act. Pleading performances were also given by Sparrow, the clown juggler; Les Freres Couture, Frances Hartley, Albertus, Bertram and Weston, Cal Stewart, La Rosa, Nola and La Rosa, Daly and Devere, and Albert E. Smith.

HAMMERSTEIN'S OLYMPIA.—Papinta continued to charm the patrons of this popular resort with her marvelous myriad dances. She was compelled to make several bows every evening in response to the applause. Josie De Witt's violin seems endowed with life as she draws the bow across its strings. There was not a man in the audience who did not envy the instrument when the fair performer laid her soft cheek against it. Josephine Sabel and Lizzie B. Raymond continued to sing in good natured rivalry. They are both spirited performers and never miss a point. Lancaster and Collina, acrobatic dancers, and Delmore and Lee, aerial performers, who made their first appearance here, met with favor. The Manhattan Comedy Four, Bonnie Lottie, Alice Rose, Galletti's monkey comedians, and the Baroness Blanc continued to present their specialties.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The first regular season of this house under Weber and Fields' management closed on Saturday evening. It has been highly successful, and the managers have good reason to congratulate themselves on the result of their experiment. The members of their splendid stock company have distinguished themselves throughout the season, and every member has had ample opportunity to appear to the best advantage. Charles J. Ross, Mabel Fenton, Sam Bernard, John T. Kelly, Yolande Wallace, Lillian Swain, Sylvia Thorne, the Beaumont Sisters, Josephine Allen, Frankie Bailey and the large and efficient chorus have entertained us splendidly since last Fall, and can now enjoy a well-earned vacation. Henry E. Dixey, Ada Deaves, Joseph Donohue, and Thomas J. Ryan also deserve mention, though they were not in every production. Last week's olio consisted of three star turns. The Beaumont Sisters sang and danced very entertainingly; McIntyre and Heath presented their always entertaining negro act, and Will H. Fox played the piano in his own peculiar way, which is a very entertaining way indeed. The house was closed for the Summer with a benefit on Sunday evening to Sam Bernard, the amusement director.

PLEASURE PALACE.—The third week of the engagement of the Black Patti and her Troubadours was as successful as the first two. A number of new features were added last week, which made hits and added to the effectiveness of the performance. The big cake walk is one of the best ever seen in this city. Every one of the colored walkers had his or her eyes riveted on the cake, which is the real thing, and was made by the most prominent caterer in New York. In the cake are six prizes, which will be given to the six most popular couples in the walk. The audience is given an opportunity to express an opinion on the merits of the walkers, as each of the men carries a sign with the name of some city on it, and when the walk is over the audience shout the name of the city to which they think the cake ought to go on account of the proficiency of those who represent it. The enthusiasm reached a high pitch at every performance, and the honors were pretty evenly divided between Brooklyn and Denver. A funny finish to the walk is brought about by the entrance of a "bad" man, who wants to know why he was not invited. Razors and pistols are produced and the walk ends in great confusion. Billy McClain and Madame Cordelia appeared for the first time with the company, and scored a hit with their eccentric comedy work. Billy McClain as the black Svengali was a sight worth going miles to see. Marsh Craig, an equilibrist of color, is as supple and graceful as any contortionist ever seen here. He accomplished the most difficult tricks of back bending and so on with the greatest ease. Hodges and Launchmere, in their natty white costumes, scored heavily, and were rewarded with numerous recalls. They lent an air of distinction to the cake walk, clad in gorgeous yellow suits. The rest of the performance was as good as usual. The Black Patti was in fine voice and sang her operatic selections in her own effective way.

KOSTER AND BIAL'S.—Williams and Walker made their first appearance since what Manager McConnell is pleased to call their "exile from England." They are just as "warm" as ever, and, judging by the applause bestowed on them last week, they are good for many a long week in New York. They sang and danced as gaily as though they had not been through any rough experiences in England. Robert Vernon made his first appearance here, and sang some songs which he brought over from London on his last trip. He made a pronounced hit with one, a coarser song, in which he advises men not to allow their "donahs" to go upon the stage, as thoughts of home and domesticity are swept out of their heads as soon as they "get the blooming tight on." Leola Mitchell put on a new song called "There May Be Others Like Her. But They're Not in Town," which made a hit in spite of its long name. Miss Mitchell put in some of her cute, original touches, which caught the fancy of the audience and brought her an encore. She closed as usual with the "Miscellaneous" from *Il Trovatore*, in which the strength and sweetness of her voice is shown to great advantage. The three Hawthorne Sisters sang with their usual success. Maud Raymond made her first appearance here and scored a decided hit with her act, in which she told a number of jokes with splendid effect. Emile Gautier rode his trained charger around the raised platform, and was cheered at the finish of his act, which has created a sensation. The Sisters Nichols were warmly applauded for their original work in burnt cork. They are described in McConnell's wonderful programme as "White, But Colored." Mathews and Bulger, now known as "The Two Thinkers," thought up some new whimsicalities which were appreciated. Madeline Marshall and Kattie Nelson are two sprightly and pretty damsels who sing well and dance gracefully. The De Philipps and Graus's Swiss Tyroleans continued to win approval. A new invention, called *The Encore*, was shown for the first time on any stage. It is an automatic banjo, and played several airs in a pleasing way.

A QUICK RETURN.

The following letter speaks for itself. The writers, Blanchard and Wright, are up-to-date vaudeville performers:

NEW YORK, MAY 29, 1897.

To the Editor of *The Dramatic Mirror*:

SIR: "The right word in the right place" must have meant an ad. in *THE MIRROR*, for gratifying results have already been obtained by us from our ad. in your valuable paper.

Respectfully yours,

BLANCHARD AND WRIGHT.

A CLEVER COMEDienne.



ADELLE JACKSON.

The above is an excellent picture of Adelle Jackson, who appeared last week at Keith's Union Square Theatre. Miss Jackson began her professional career on the operatic stage in 1886, continuing in opera for two years. She then drifted into almost every branch of the profession—appearing in both legitimate and farce comedy and burlesque, and at last adopted vaudeville, in which she has met with flattering success. Previous to this she appeared with Kate Claxton, James T. Powers, Peter F. Dailer, M. B. Leavitt's Spider and Fly, Nellie McHenry, Jacob Litt, Rich and Harris, and Hoyt's *A Bunch of Keys*.

Miss Jackson is not only a capable actress, but possesses a well cultivated, dramatic soprano voice. She received her musical education at the Chicago Conservatory of Music and was also a pupil of Professor S. Krumberg, now of Kansas City, but formerly of Boston.

She is a Western girl and was born in Iowa, where she completed her education. She was always prominent in social and public affairs in her town. She was then a member of the Cecilia Lady Quartette, which is now known as the Schumann Lady Quartette. Since last February, Miss Jackson has been appearing with Harry C. Stanley in a comedietta entitled *Before the Hall*, in which they have met with remarkable success, being almost constantly engaged.

The skit was first produced at the Brooklyn Music Hall and was seen the next week at Keith's Union Square. Manager Fynes was so well pleased with its success that he booked it over the entire Keith circuit, where Miss Jackson and Mr. Stanley are playing return engagements, after which they are booked to fill a number of weeks through the West, opening on the Castle circuit at the Olympia, Chicago, June 21.

BERNARD'S BENEFIT A SUCCESS.

The benefit tendered to Sam Bernard by Weber and Fields and his friends took place on Sunday evening last at the Broadway Music Hall. A large audience applauded the acts of Mathews and Bulger, Dave Warfield, Ross and Fenton, Weber and Fields, and the others who appeared. The feature of the performance was the first presentation of a one-act farce called *Made to Order*, written by Kenneth Lee for Mrs. McKee Rankin, who made her vaudeville debut on this occasion. It is a far-fetched affair, but contains some novel ideas and plenty of fun. It made a big hit with the audience on Sunday night and is likely to find favor with vaudeville audiences throughout the country. Mrs. Rankin played with all her old charm, and her personal success was very great.

LOLA HAWTHORNE HURT.

As Lola Hawthorne, of the three Sisters Hawthorne, was crossing Broadway, at Thirty-fourth Street, on Wednesday evening last, in company with her husband, L. S. Rodriguez, she was knocked down by a runaway horse attached to a light wagon. One of the wheels passed over her foot and she was severely bruised. Mr. Rodriguez in trying to save his wife was also thrown and slightly injured. A cab was called and Miss Hawthorne was taken to her home. She was unable to appear on Wednesday evening, but had recovered sufficiently by Thursday evening to be able to take part in the Willow Pattern Plate song. Her sisters, Nellie and Lillian, went through the rest of their turn as usual.

A NEW FEAT.

S. H. Rawson, of Rawson and June, the club jugglers, introduced a novelty on May 23, at Harrison's Park, Terre Haute, Ind. It consisted of an exhibition of boomerang throwing. This had never been done on a stage before. Mr. Rawson has spent several months acquiring proficiency in the art of boomerang throwing and is now an expert. One of his tricks consists of throwing four boomerangs in rapid succession, so that they are all turning in the air at once. They return and fall at his feet. He finishes his performance by hurling one of the sticks with great force toward the gallery, and catching it deftly on its return.

A NEW VAUDEVILLE HOUSE IN BUFFALO.

The first performance at the new Casino Palm Garden, Buffalo, was given May 29. The theatre is a very large one, having a capacity of three thousand. It is being conducted under the management of M. S. Robinson and Fred McClellan. The house will present straight vaudeville bills, with perhaps an occasional light opera or burlesque. While the theatre was constructed for use during the Summer months only, it may be kept open throughout the regular season if business warrants it.

THE SIDMANS' SUCCESS.

The Sidmans closed a very successful season at St. Louis on Saturday night. They have not lost a week since September 17, and had been playing dates right along, with the exception of eight weeks with Hyde's Comedians. They have signed with Robert Fulgon for next season as one of the features of his Trans-Oceanica. Mr. Sidman intends to star during the season of

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"SHE WOULD BE AN ACTRESS."

ASSISTED BY JOHN P. BROWN, WHISTLER.

SEE WHAT PITTSBURG SAYS:

"The vaudeville bill at the Hopkins-Duquesne theatre this week is varied in character and presents an interesting programme in its production. The list is headed by Laura Biggar and Burt Haverly, late stars in Hoyt's 'A Trip to Chinatown.' They present a sketch entitled 'She Would Be an Actress,' supported by John P. Brown. It affords plenty of opportunities for impersonations of various characters, whistling by Mr. Brown. It is a clever sketch and deserved the liberal applause given it last night."—Pittsburg Times.

"The cast is headed by Laura Biggar and Burt Haverly, late of Hoyt's 'A Trip to Chinatown,' assisted by John P. Brown, in a sketch, 'She Would Be an Actress.' There is plenty of fun in the play, and when put on by such people it cannot help being entertaining. Both Miss Biggar and Mr. Haverly are splendid vocalists, and the imitations of different actors by the latter were very good and were well received."—Pittsburg Post.

"Though it was a miserable night, every seat was taken to listen to as fine a vaudeville combination as has ever been seen here. The famous travesty artists, Laura Biggar and Burt Haverly, late stars of Hoyt's 'A Trip to Chinatown,' assisted by John P. Brown, in an amusing one-act comedy, 'She Would Be an Actress,' had the best, and took the house by storm. Their coster song was mighty well rendered."—Pittsburg Commercial Gazette.

NOW PLAYING HOPKINS CIRCUIT.

'96-'99 in a comedy, in which he will play an entirely new character part. The Sidmans will spend the Summer at Atlantic City and Watkins Glen.

BOB COLE EXPLAINS.

The following communication was handed in last week by Bob Cole, the comedian of Black Patti's Troubadours. It explains his side of the controversy between himself and Voelckel and Nolan, the managers of the company:

Bob Cole, creator, co-author, and producer of the Black Patti's Troubadours, writes to explain to the whole wide world the unpleasant misunderstanding between the managers and himself. My contract having expired at Washington, D. C., May 15, I then asked for a renewal of the same, which they entirely ignored, leading me to believe that my services were no longer required. At the close of week May 17 I resigned both my position as stage manager and as a member of the aggregation, taking with me the musical score to the famous farce Jolly Coon-ey Island, which is my personal property, my own composition, in collaboration with Billy Johnson, and to which I hold copyright. So soon as the management learnt this they then sought a renewal of contract. I then asked for more money, which they not only refused to accede to, but emphasized their refusal by sending me to prison, claiming I stole "their music" which legally belonged to me. The unprofessional actions accorded me by the management voluntarily prompted Billy Johnson and Lloyd G. Gibbs to leave the cast, showing not only their loyalty to the right as exemplified by me in this action, and were not incited by me as has been intimated. Mr. Cole also desires to state that he is now modeling some new work for next season which he promises to be the best of his creations.

A FRIEND IN NEED.

On Monday evening last, at the benefit tendered Messrs. Ward and Shaw, at the Park Theatre, Brooklyn, a pleasant little episode occurred which was not down on the programme. Leola Mitchell, who had volunteered her services, left Koster and Bial's at 10 o'clock and hastened over to Brooklyn, reaching the theatre at 11.15. Much had been expected of Miss Mitchell, and she had resolved to do her best to please.

On opening her valise she was astonished and perplexed to find that she had left her music behind. As the orchestra were unable to help her out, she had about given up the idea of participating, when Zelma Rawlston, who had finished her turn and was preparing to go home, grasped the situation and tendered her services as pianist. Miss Rawlston is an accomplished musician, and with only a few minutes' delay Miss Mitchell was enabled to go on and present her act, which made a bigger hit than usual on account of the circumstances. It is needless to say that Miss Mitchell appreciated Miss Rawlston's kindness fully, and the little incident has made the two artists fast friends.

THE GEEZER STILL IN DISPUTE.

Weber and Fields are firm in their determination to get a share of the royalty of \$150 a week which Donnelly and Girard have contracted to pay to Joseph Herbert for the use of 'The Geezer' next season. If some amicable arrangement cannot be arrived at Weber and Fields will begin suit to have the matter adjusted by the courts. Early on Sunday morning Joseph Weber and Joseph Herbert met in a Broadway restaurant and came to blows over 'The Geezer.' Herbert got the worst of the encounter before friends separated the combatants.

TONY PASTOR HOME AGAIN.

Tony Pastor arrived home from his annual Spring tour on Tuesday last. He had a short, but highly successful season, and is now actively engaged in preparing for his Fall tour, which opens in August. He will not go to Europe this summer, and there will be waiting and gnashing of teeth among the whales and sharks of the briny deep, as they will miss the genial Tony's happy smile, which has cheered them every summer for so many years.

BIAL GIVES UP HIS AGENCY.

Ernest Bial has given up his office and has retired from the vaudeville agency business. He found that his duties as leader at Terrace Garden and his work on musical compositions occupied so much of his time that he could not give his agency proper attention, so he decided to abandon it. He has a number of new compositions which will shortly be placed on the market by prominent publishers.

ACCIDENT TO MISS MULVEY.

Lizzie Mulvey, Pearl Inman's partner, met with an accident at her home on Friday last which may cause her permanent retirement. A

sewing machine which she was moving fell on her legs, breaking them. She will probably be laid up for a long time.

PLANS OF VOELCKEL AND NOLAN.

John J. Nolan, of Voelckel and Nolan, in conversation with a Mirror reporter yesterday, said:

"We close our season with the Black Patti's Troubadours on Saturday night at the Pleasure Palace, after a big four weeks' run. Ours is the only company that has played such a long engagement at the Palace. We have had a number of offers to play during the Summer, but on account of the long and busy season we have in view we decided to give our people a chance to rest. We open a season of fifty weeks in August, and will take in the entire country from ocean to ocean, and from the Lakes to the Gulf. Our time is booked solid. Our company for next season will be stronger and better than ever. It will include, besides the Black Patti, Billy McClain and Madame Cordelia, Hodges and Launchmore, Goggin and Davis, Hen Wise, and the Golden Gate Quartette. The cake walk, which has made such a hit here, will be a feature. New songs and business will be put into Jolly Coon-ey Island, and a new operatic kaleidoscope will be put on. The entire performance will be freshened up, and we look for a very prosperous season."

Mr. Nolan has taken a cottage at Park Hill, Yonkers, for the Summer, and Mr. Voelckel will probably take a European trip to recuperate from the effects of his hard season's work and to prepare for next season.

A WONDERFUL DREAM.

On one of the warm afternoons last week, soothed by the sweet sounds of the Black Patti's Troubadours, E. D. Price, business-manager of the Pleasure Palace, fell asleep and had a weird dream, which he sent out the following day to the papers as a story. Short of the picturesque language of Mr. Price, the yarn is to the effect that an old sailor wandered into the Pleasure Palace one afternoon and recognized the Black Patti as the real Queen of Hawaii. It seems that he had been in Honolulu about thirty years ago, and in a spirit of mischief put a common black baby into the royal cradle, and took the real princess away with him. When he saw Madame Jones he said "That's her!" and then told his story. The Black Patti has decided that she will remain content with her present title of queen of colored vocalists.

THE HENGLERS IN DEMAND.

The Hengler Sisters closed a very successful engagement at the Folies Bergeres, Paris, on June 5, and opened last night at the Alhambra, London. They have received an offer from Hoyt and McKee for a thirty weeks' run in 'A Stranger in New York,' and an offer of a three months' engagement from the managers of the Winter Garden in Berlin. As one of the girls is not yet sixteen years old they will have to defer their New York opening for some time. Four of the leading managers in New York are anxious to secure them as soon as the youngest one is over the Gerry limit. They will return to Paris on September 4 to play a return engagement at the Folies Bergeres.

CASINO ROOF OPENS.

The roof garden of the Casino was opened last evening under the management of John B. Davis. The attraction was a varied programme, made up of vaudeville, burlesque, and ballet. The vaudeville part of the performance was furnished by Irwin Brothers' company, which includes the Manhattan Four, Van and Nobriga, Watson and Dupre, and five girls who imitate the Barrison Sisters. A ballet under Sig. Francioli's direction, and a burlesque called 'A Night at the Opera,' were the other features.

VAUDEVILLE AT THE MURRAY HILL.

A supplementary season of vaudeville was inaugurated last evening at the Murray Hill Theatre. The bill includes John W. Ransome, Cora Rount, Wood and Sheppard, and others.

VAUDEVILLE JOTTINGS.

Frey and Fields will open on the Orpheum Circuit, July 12. They will be with the Rosson Midgets next season.

The Lorraines, a pair of European song and dance artists, who have been very successful on the other side, will make their American debut at Proctor's on June 14.

Elvira Frenchelli and Tom Lewis made a pronounced hit at Poli's in New Haven last week. This

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week they are in Philadelphia, and next week they fill a return date at Keith's Union Square Theatre.

Damon Lyon, of Daly's company, will fill a short engagement at Keith's Union Square Theatre as baritone soloist.

The Allison Sisters do a very neat act. During a recent engagement at the Central Opera House they scored one of the biggest hits ever seen at that house. They are booked for an early appearance at Keith's, where they are sure to make a hit.

Lottie Gilson, "The Little Magnet," opened in London on May 24 at the Royal Music Hall.

Ida Miller will produce a new musical comedietta called 'The Red Sourette' in the vaudeville houses. It was written by Roland Burke Hennessy.

Dan McCarthy, who has starred in his own Irish dramas for several seasons, will make his vaudeville debut at Proctor's, June 14.

Neil Grey and Harry Sinclair, who have been out

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of vaudeville for some time, will make their reappearance on June 19 at E. L. Donnelly's benefit at the London Theatre. They have a new sketch called 'The Doll-Sarty School of Acting,' in which they hope to make a hit. The music is by Thomas Hindley.

Montague and West have returned to New York from Lancaster, Pa., where they have been visiting Mr. West's family. They open at Hammerstein's Olympia on June 14 in their bright musical act.

May E. Mitchell has won her suit against Manager Poli of New Haven, for salary due. The decision was handed down in Miss Mitchell's favor on May 29.

Juan Orme is now in London. Her song "A Lesson in Kissing" is being sung by Minnie Palmer in The School Girl.

Watson and Dupre have been engaged by Fred Irwin to appear during the entire Summer on the Casino road.

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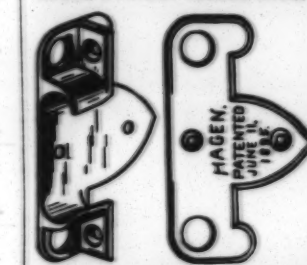
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fine writing, and the company, who hail from the Empire Theatre, New York, play one and all in the same key."

"'Secret Service' will enhance the respect felt in London both for American authorship and for American acting."—THE TIMES.

"The story transports the audience to new localities and novel surroundings, which evoke curiosity as well as interest, and it may be added that the piece is very cleverly acted. Every one concerned in the production must have been highly gratified by the reception of the play, and gratification certainly prevailed in front of the curtain."—THE STANDARD.

"The interchange of plays and actors between this country and America has seldom brought to the London stage such a gain as we derive from the production of 'Secret Service' at the Adelphi Theatre. Mr. William Gillette's play is far too good a piece of work to be judged with the leniency commonly allowed to sensational drama, for the author aims at something higher than that. There are no heroics; there is no claptrap; with remarkable dramatic cunning the author suggests the feverish anxiety of war, and this is not done by mechanical stage effects, but by well-devised scenes. 'Secret Service' is a sensational play of exceptional value, and it is, moreover, exceptionally well acted. The American drama is played by an American company, and every part, great and small, is well rendered. The leading character of the spy receives justice at the hands of the author himself, for Mr. William Gillette distinguishes himself as an actor not less than as author of the piece."—THE DAILY NEWS.

"An immense advance upon the style of melodrama till recently in vogue was made on Saturday night by the production at the Adelphi Theatre of 'Secret Service,' a drama, in four acts, by William Gillette. The play, which is written by an American, who himself plays the principal part, is acted by Charles Frohman's Company, of the Empire Theatre, New York, where it has enjoyed the greatest popularity, but, as the author remarked in a brief speech at the fall of the curtain, Transatlantic success is not always a passport to fame on this side of the ocean, and the representation of an American play in London was looked forward to with some apprehension. Mr. Gillette, however, need have no further fears; 'Secret Service' was received with enthusiasm, and the verdict of the first-night audience will be confirmed by all those who welcome an original and skillfully constructed plot, abounding in action, humor, and pathos."—THE MORNING POST.

"America has sent us the same sort of dramatic work that is presented to us by Mr. Frohman's New York Empire Company, notably in 'Held by the Enemy,' but she has sent us no more perfect combination of players than we have now at the Adelphi to delight its patrons with their remarkable unity of action, their all-round ability, and their wonderful stage management. 'Secret

Service' is a better piece than 'Held by the Enemy.' The success of the piece was emphatic, and Mr. Gillette was the recipient of a warm English welcome."—THE DAILY CHRONICLE.

"As it stands, 'Secret Service' is a very remarkable play, and I do not know when I have seen a drama which brings the heart into the mouth, as the saying is, as often as this. A better play than 'Secret Service,' and better acting, cannot at the present moment be seen at any theatre in London."—THE MORNING.

"Such a prodigious success as that which was achieved by 'Secret Service' at the Adelphi Theatre on Saturday night has perhaps never been achieved by an American drama in this country before. The company are American, every member. There is no better company of English actors to be found anywhere in England to-day, and few, very few, as good. Mr. Gillette is himself a splendid actor. Coolness, magnificent audacity, daring bravery face to face with death, could not be expressed with mightier effect than he expresses every note of the feelings herewith enumerated. We have no doubt of it from the beginning. Spy or no spy, this superb fellow is a hero, and he makes love like one. If Mr. Frohman can send us plays like 'Secret Service,' and players like the company at the Adelphi, the success of his interesting and commendable experiment is certain. On Saturday night 'Secret Service' achieved a success that was nothing short of triumphant, and after enthusiastic calls on the fall of each of the three acts, the descent of the curtain on the fourth and final one was signalized by a storm of cheering and a vehement summons for Mr. Gillette."—SPORTING LIFE.

"The land of the mighty dollar has sent us a mighty good play, and a mighty good company to play it. 'Secret Service' is a play to be seen."—THE MORNING ADVERTISER.

"An enthusiastic audience foregathered at the Adelphi Theatre on Saturday evening to welcome the admirable company which Mr. Charles Frohman has brought over from his New York Empire Theatre for the presentation of Mr. William Gillette's drama, 'Secret Service,' one of the big successes of the recent American season. This romance of the Southern Confederacy ought to 'catch on' here like wildfire. It abounds in thrilling situations and intensely dramatic surprises. It is splendidly acted by a company as perfect in its ensemble as was the Daly combination in its earlier days. The applause at curtain fall was tremendous."—THE MORNING LEADER.

"The success of the drama was more than success—it was triumph."—THE SPORTS MAN.

"All doubt as to the capacity of a purely American theme to stimulate and impress an English public, had such ever existed, must have expired in the minds of those who witnessed on Saturday night the greeting afforded Mr. Gillette's new four act play of

'Secret Service,' transferred from New York to London. Everything about the entertainment was American—scene, story, characters, performers, an entire company having, as in the case of the Daly troupe, been transported by Mr. Frohman to this country. To both piece and performers a fraternal welcome was accorded. The former is above the level; the latter may hold up their heads against any company we can boast. 'Secret Service' well repays a visit. The only thing to be regretted is that it can be given for a limited period only, since it might well run through the season."—THE GLOBE.

"London has set its stamp on 'Secret Service,' and London has done the right thing. 'Secret Service' is one of the very best dramas that we have had for years. It is better than the same author's 'Held by the Enemy,' fine play as that was. It is thrilling, perfectly constructed, well written. It throbs from beginning to end. Mr. Gillette has given to us a feverishly exciting play, without a single carpenter's or stage-manager's sensation; he has given us people of more or less heroic mold, that are yet real and possible; dramatic 'situations' which are as powerful as anything I can remember, and which are yet wholly natural, and logical, and unstaged. You must take it from me that no more exciting scenes, so excellently devised, so skillfully elaborated, have been seen at the Adelphi, that there are laughter and tears in plenty in 'Secret Service.' The secret of the grip of the play is restraint, suspense—not trick and sensation. We have seen a splendid American drama, a splendid American company. Let us hear no more of English prejudice against either. There is no such thing."—THE EVENING NEWS.

"'Secret Service' is the best play America has yet sent us. In point of clever workmanship, sustained interest, and admirable construction, 'Secret Service' is more than on a level with any play of its class recently witnessed in London. The action from first to last is rapid, close, and decisive; but the author never neglects to prepare his audience for what is coming. Any surprises he may hold in reserve are legitimately led up to; the sequence of events is natural and convincing. 'Secret Service' is something more than melodrama; for it deals, and deals in no superficial or sketchy manner, with the strongest of human emotions—the love of man and woman. There is fault to be found neither with the author's story nor with his manner of setting it forth. Fresh, natural, and exciting, its hold upon the listener is undoubted. The piece is played by the original New York company, who, by dint of working together for so long a period, have reached a high point of perfection."—ST. JAMES'S GAZETTE.

"America, in return for favors received, has paid us the compliment of sending over a first-rate company and an adroitly constructed play, and the Adelphi management has scored a success. 'Secret Service' is remarkably well acted. The members of the company sprang into instant popularity."—PALL MALL GAZETTE.